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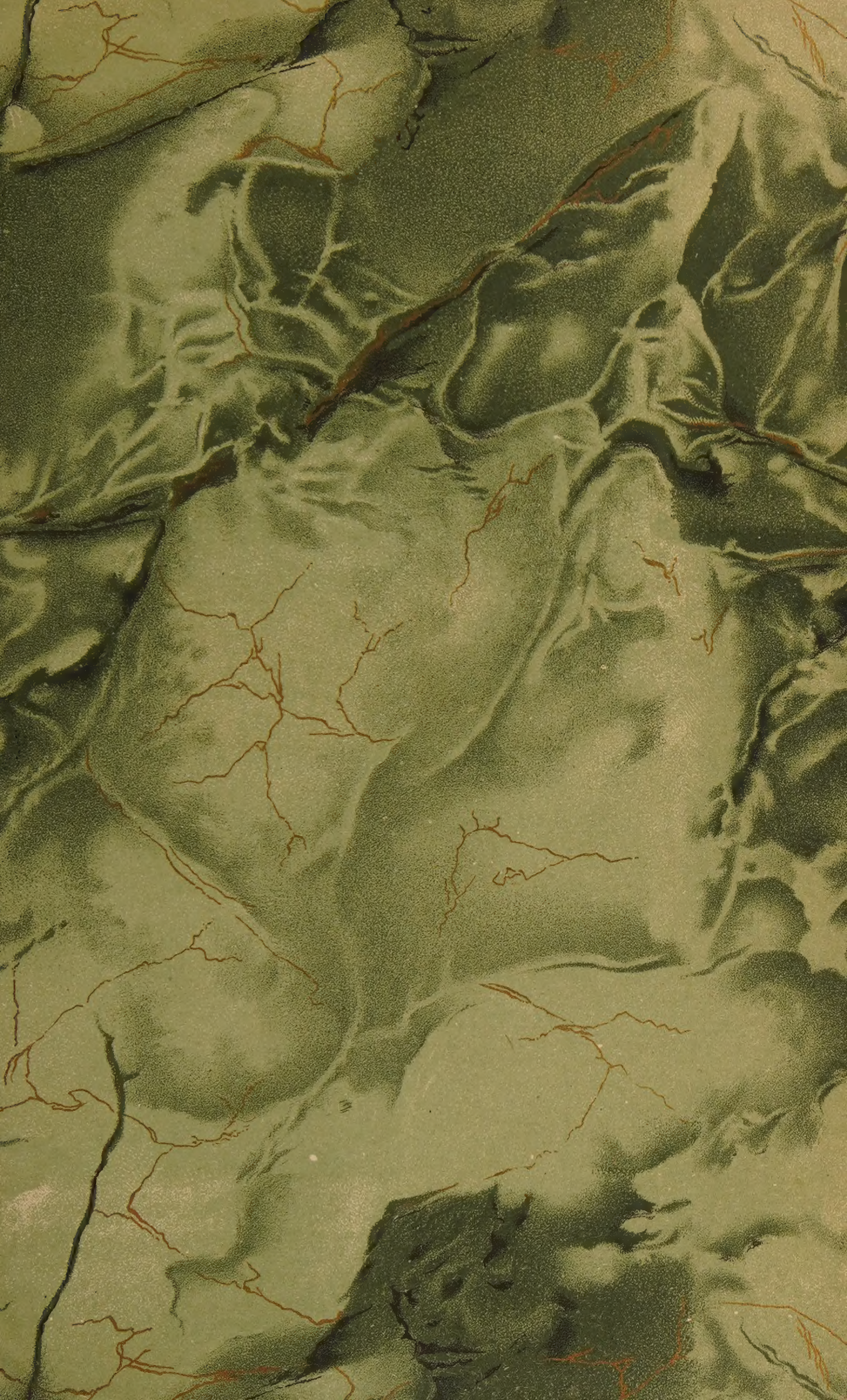

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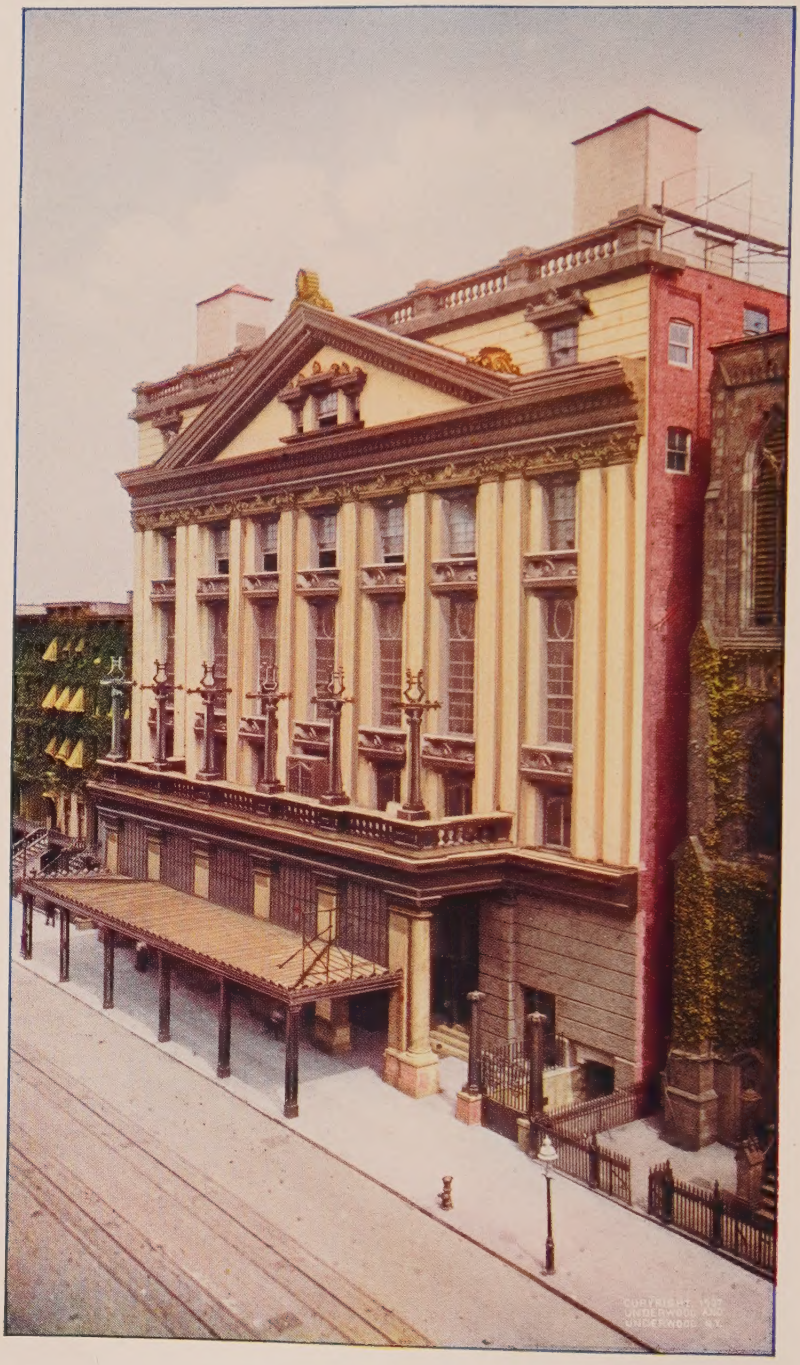
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THE IMPERIAL HISTORY AND ENCYCLOPEDIA OF MUSIC

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THE MANHATTAN, NEW YORK

This Opera House was built by Oscar Hammerstein in 1906 as a competitor of the Metropolitan of New York. For twenty years previous to that time New York had heard grand opera only at the Metropolitan and only under the auspices of society. The Manhattan was built to be the home of popular grand opera, and more attention was given to Italian Opera than to German. The acoustic properties of the auditorium, which holds about 2000 people, are good, but no attempt was made toward expensive decoration.

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OF MUSIC

MUSICAL BIOGRAPHIES

COMPILED
BY
JANET M. GREEN

W. L. HUBBARD
EDITOR

VOLUME II

IRVING SQUIRE
New York Toledo Chicago

T. J. FORD & CO.
Toronto

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KEY TO PRONUNCIATION

ä as in ah
ā as in mate
ă as in cat
b as in bat
c used only in ch as in churlish. The Scotch and German gutteral, as loch and ich, is represented by kh.
d as in deem
dh as in thine
dj as in adjure
ē as in be
ĕ as in get
f as in file
g as in go
h as in hail
ī as in light
ĭ as in tin
j as in joke
k as in kite
l as in lump
m as in mine
n as in nine
ñ represents the French nasal n or m.
ō as in mote
ŏ as in on
ô as in song
oo as in loon
ow as in bow
p as in post
r as in roll
s as in sent
t as in tap
th as in thank
th as these is represented by dh
ū as in blue
ŭ as in utter
The French u and the German long u are represented by ü
v as in survive
w as in well
y as in yet
z as in zone

MUSICAL BIOGRAPHIES

MAAS (mäs), Louis. 1852-1889. Pianist and composer of unusual ability; born at Wiesbaden, Germany. His father gave him his first instruction on the piano, and from 1867 to 1871 he studied with Papperitz and Reinecke at the Leipsic Conservatory, and for three summers was under the instruction of Liszt. From 1875 to 1880 he taught piano at the Leipsic Conservatory, and in 1880 came to America, settling in Boston, where from 1881 to 1882 he conducted the Boston Philharmonic concerts. He had many private pupils and was for a time connected with the New England Conservatory of Music. As a concert pianist, he visited many of the principal cities of the United States. He died in Boston when only thirty-seven years old. Doctor Maas was a great addition to the musical circle of Boston and he contributed to music on American subjects the interesting symphony, On the Prairies. His other compositions are twelve Phantasiestück for piano; violin sonatas; fantasies; piano concerto in C minor; overtures; suites and marches for orchestra; a string quartet and some songs.

Mabellini (mä-bĕl-lē'-nē), Teodulo. 1817-1897.

Italian dramatic composer. Was born at Pistoia, and died at Florence. He was the pupil of G. Pilotti at his native town, and then studied at the Institutio Reale Musicale at Florence. His first opera, Matilda di Toledo, was produced at Florence when he was nineteen years old and pleased Grand Duke Leopold II. to such an extent that he had the young musician instructed further. His second opera, Rolla, appeared at Turin in 1840. In 1843 he went back to Florence where he directed the Philharmonic Society and the grand annual concerts. In 1847 he was made Court conductor, in 1848 conductor at the Pergola Theatre, and in 1859 an instructor at the Royal Institute of Music, where he remained until 1887. Among his successful operas are Ginevra degli Almieri; Il Conte di Savagna; I Veneziani a Constantinopoli; Maria di Francia; Il Venturiero; Baldassare; and Fiammetta. He also wrote the oratorios, Eudossia e Paolo, and L'Ultimo Giorno di Gerusalemme; the cantatas La Caccia, Il Ritorno, Elegiaca, Rafaele Sanzio, and Lo Spirito di Dante; and church-music.

*** Macbeth, Allan. 1856-**

Organist, composer and teacher; son of Norman Macbeth, the painter. Was born in Greenock, Scotland. His early years were passed in Edinburgh, whither his family had moved soon after his birth; but in 1870 he went to Germany where his musical impulses were aroused during the course of his general education. He returned to Edinburgh to study music under the best masters that city could offer, then went to Leipsic, where he studied in the Conservatory under Richter in theory, Wenzl in piano and Jadassohn in composition. He returned to Edinburgh in 1879, but after a year there went to Glasgow, where for seven years he conducted the Glasgow

Choral Union. He has held various appointments as organist and conductor, and at Woodside Parish Church, Glasgow, he organized the first boy-choir in Scotland. During nine years at St. George's-in-the-Fields Parish Church he developed the music to an unusual degree. His most important service to music has been, probably, in connection with the Glasgow Athenæum School of Music of which he was principal from 1890 to 1902 and the Glasgow College of Music which he formed in 1902. In these schools he has given particular attention to the study of opera, and for the last fourteen years has presented annually an operatic masterpiece, usually of the French Comic Opera School. Although the greater part of Mr. Macbeth's time has been taken up by teaching, he has composed a number of pieces, among them Forget-me-not, an intermezzo for string orchestra; The Land of Glory, a cantata which won the prize of the Glasgow Society of Music in 1890; incidental music to the drama, Bruce, Lord of the Isles; In Memoriam, for orchestra; Silver Bells; Jubilee chorus; Intermezzo for strings; Serenata Danze; Pizzicate and Ballet for orchestra; string trios; piano trios; suite for violoncello and piano; piano-music and songs.

MacCarthy, Maud. 1884-

Violinist; born at Clonmel, Ireland. Her teacher from the age of eight to fifteen was Señor Arbós. She made her debut at London in 1894 very successfully. She then studied two years more without appearing in public during that time. Since 1896 she has played at concerts in London, at the Saturday concerts at the Crystal Palace, and has made an extensive American tour with the Boston Symphony Orchestra and the New York Philharmonic Society. Her playing shows careful training and no effort. She has mastered the violin classics from Beethoven to Tschaikowsky, and her small hands in no way hinder her power or technical skill.

MacCunn (măk-kŭn), Hamish. 1868-

Dramatic composer, who is important among Scottish musicians. Was born at Greenock. His musical abilities were early apparent and he began to study when only six. In 1883, when the National Training School at South

Kensington opened as the Royal College of Music, he won a scholarship for composition. Here he studied under Sir Hubert Parry. His first overture entitled, Cior Mhor, was performed at the Crystal Palace in 1885, and two years later the overture, The Land of the Mountain and the Flood, brought out by Sir August Manns, received wide notice. The following year the young composer produced his first cantata, Lord Ullin's Daughter, a ballad for chorus and orchestra, and for a commission from the Glasgow Choral Union he composed the cantata, entitled The Lay of the Last Minstrel. In 1889 he was married to a daughter of John Pettie, R. A. From 1888 to 1894 he was professor of harmony at the Royal Academy of Music, and in 1892 he became conductor of the Hampstead Conservatory Orchestral Society. In 1894 his opera, Jeanie Deans, based on Scott's Heart of Midlothian, was given by the Royal Carl Rosa Opera Company in Edinburgh, and after a successful tour through the provinces appeared in London in 1896 and was exceedingly well received. In 1898 MacCunn became conductor of this company and for some years directed their performances. He has had much experience in this work and was the conductor under whom the first English production of Wagner's later works were given. On the death of Sir Arthur Sullivan he took his place at the Savoy Theatre during the engagements of Merrie England and A Princess of Kensington. As a composer his work shows great merit and a high degree of individuality, being strongly Scottish in character. His list of compositions is large and creditable and contains the following: Operas, Jeanie Deans; Dairmid; The Masque of War and Peace; and The Golden Girl. Orchestral compositions are The Land of the Mountain and The Flood; Highland Memories; the Dowie Dens o' Yarrow; and The Ship of the Fiend. Other works are a number of songs and part-songs; Scotch dances for piano; and The Eighth Psalm for chorus and organ. He also wrote the following ballads and cantatas: Bonnie Kilmeny; The Lay of the Last Minstrel; Lord Ullin's Daughter; Queen Hynde of Caledon; The Death of Parry Reed; The Wreck of the Hesperus; and The Cameronian's Dream.

***Macdougall, Hamilton Crawford. 1858-**

Head of the department of music at Wellesley College. Was born at Warwick, Rhode Island. He studied in the public schools of Providence, then studied music under Robert Bonner of Providence, and in Boston had private instruction under B. J. Lang, J. D. C. Parker and S. B. Whitney. In London, England, he studied under Dr. E. H. Turpin and became Associate of the Royal College of Organists, where he studied in 1883, and from 1885 to 1886. From 1882 to 1895 he played at the Central Baptist Church of Providence, then went to Boston and played in the Harvard Church at Brookline from 1896 to 1900. In 1900 he became professor of music at Wellesley, where he has classes in counterpoint, theory and history of music. In 1901 he received the degree of Doctor of Music from Brown University. He founded the American Guild of Organists and the American College of Music, and is president of the Rhode Island Musical Association, and has been a member of the Clef Club of New York and of the Harvard Musical Association of Boston. He has written National Graded Course, in seven books; Studies in Melody Playing, in two volumes; Music for Women's Voices; Sacred Music, several songs and anthems, and a number of articles for various musical periodicals.

MacDowell, Edward Alexander. 1861-1908.

There has been much discussion as to whether or not America has a national music, but it is generally agreed that if such be the case, Edward Alexander MacDowell is its most gifted and most characteristically national representative. Educated in French and German Conservatories and surrounded during the formative years of his life by foreign models and musicians, MacDowell so thoroughly assimilated the best that was presented to him that he can never be accused of having been unduly influenced by methods and characteristics of other countries, and even from the first he was singularly free from that unconscious imitation into which so many young composers fall. His music is as individual as the music of Chopin or Beethoven, but it will be for the future to prove how much of this individuality is national and how much personal. Thus far we can only accord him first place as an American composer. Edward Alexander MacDowell was born in New York City, Dec. 18, 1861. In religion his grandparents were Quakers, and from them we may trace an admirable earnestness and simplicity along with the strong Celtic strain which expressed itself in his fine understanding of and sensitiveness to Nature and the moods inspired by her. When MacDowell was about eight years old he began taking piano lessons from Mr. Juan Buitrago. His next teacher was Paul Desvernine, with whom he studied until he was about fourteen, receiving lessons also from the noted Venezuelan pianist, Mme. Teresa Carreño. In April, 1876, he went to Paris with his mother and entered the Conservatory to study theory and composition under Savard, and piano under Marmontel. About this time his French teacher showed a sketch he had made to an instructor at the École des Beaux Arts, who saw so much promise in it that he agreed to give the young man three years of free instruction and to arrange for his support during that time. For a while MacDowell hesitated between the two arts, but finally decided to continue in the path he had chosen.

At this time he heard of Carl Heymann, the pianist, who taught at the Frankfort Conservatory, and being dissatisfied at Paris, at the invitation of friends he went to Wiesbaden, met Heymann, and was most favorably impressed with him. He remained in Wiesbaden studying composition and theory with Louis Ehlert, and in the autumn of 1879 entered Frankfort Conservatory. Here he found what he wanted. Heymann proved to be all he had expected as a piano teacher, and in Raff, with whom he studied composition, he found a most understanding and appreciative master. If MacDowell ever showed the influence of any one man it is that of Raff, and it is seen in the Suite No. 1 for orchestra, of which he has named the four movements as follows: In a Haunted Forest, Summer Idyll, The Shepherdess' Song, Forest Spirits, with a supplement, entitled In October. MacDowell now went to the Darmstadt Conservatory to teach the piano, but soon discovered that

no progress was to be made there and returned to Frankfort, where he gave private lessons and devoted much time to composition. He visited Liszt at Weimar, and the veteran musician, recognizing his ability, invited him to play his first piano suite at the Allgemeiner Deutscher Musik-Verein held at Zurich in July, 1882. In Frankfort he met his wife, Marion Nevins, of New York, whom Raff had sent to MacDowell for lessons, because she spoke little German. They were married in 1884 and the following year removed to Wiesbaden, where for about two years they lived a delightfully retired life. To this period belong the three songs, Mein Liebchen, Du Liebst mich nicht, and Oben, wo die Sterne glühen, which comprise Op. 2; Nachtlied and Das Rosenband, included in Op. 12; a prelude and fugue; the second piano suite; the first piano concerto; the Serenade; two Fantasiestücke; Erzählung; Hexantanz; Barcarolle and Humoresque, Op. 18; the Wald-Idyllen; Drei Poesin and Mondbilder for four hands; also the two tone-poems for orchestra, entitled Hamlet and Ophelia, and dedicated to Sir Henry Irving.

In the autumn of 1888 MacDowell returned to America and settled in Boston. He was already well known as a composer, and made his first appearance as a pianist at Chickering Hall with the Kneisel Quartet in November, 1888. In 1889 he played at a Thomas Orchestra concert in New York and achieved instant success. From that time forward his reputation as a composer and performer grew, until in 1896 at a concert in New York, the Boston Symphony Orchestra played the first piano concerto, The Indian Suite, on the same program. In the autumn of 1896 a Chair of Music was endowed at Columbia University in New York City and MacDowell was called to fill it. Inharmonious conditions at the University and a desire to devote most of his time to composition led him to resign this position in 1904. About two years later in New York City he was knocked down by a cab, which passed over his neck. From that time an incurable mental and nervous disease set in and he died in New York, Jan. 23, 1908.

Picking out special compositions of MacDowell's for discussion is not an

easy task, owing to the almost uniform excellence and the total dissimilarity of subject-matter and treatment. The selections in this case are made on the basis of those compositions probably best known to the public. Under this head the Indian Suite for orchestra probably comes first. In a prefatory note Mr. MacDowell acknowledges the source of his themes for this to be the music of American Indian folk-songs, but the treatment is quite his own. Vigorous and strong in construction, masterly in arrangement of theme against theme, it is finished with a refinement and delicacy which adds much of smoothness in the sequence of its unusual and at times almost bizarre motives. It is one of the very first American compositions for orchestra and holds its own when placed on a program with such works as Tschaikowski's Sixth Symphony. The four piano sonatas are all masterly. In the first, the Tragica, unlike most of his compositions, the poetical inspiration is not definitely designated, but this is not necessary, and the directness and the dignity with which he has achieved his results are impressive. There is nothing theatrical or sentimental about it. It is a simple but marvelously artistic statement of tragedy as one of the facts of life. The Eroica is the second sonata chronologically, and bears the subtitle, A Flower from the Realm of King Arthur. Expressive of the highest human emotion, it is one of the most adequate musical versions of the Arthurian stories that has been made. Full of form and color, and wonderful in its descriptive power is the Norse Sonata, dedicated to Edvard Grieg. The picturesqueness of this subject appealed to the poetic side of the man, and the result is a tone-picture of almost barbaric splendor. Some of the passages are primitively vigorous in character, others are poignant with his own Gaelic tenderness. The Keltic Sonata is probably his masterpiece. Hauntingly beautiful, with the strange, dim beauty of ancient legends, this musical compostion mirrors all the dream glory of the heroic Gaelic world. Another field in which MacDowell has composed much is that of song-writing. In this smaller form of musical composition he has written some things that are wonderful bits of musical expression. It is

often said that these songs demand almost impossible tone sequences of the human voice, yet for sheer beauty of conception and absolute union of poetic sentiment and musical expression, they command admiration. In his smaller pieces for piano we have another development of his genius, one which is perhaps more intimate than all the others. A pianist of excellent abilities, he was able to give his own interpretation to these pieces as a sort of key by which could be deciphered all the mystery and beauty of his larger works. The fascination of his sympathetic treatment of nature is keenly felt in such pieces as those which comprise the series he calls Woodland Sketches. The lightness and grace with which he has treated Will o' the Wisp and To a Wild Rose; the dignity and simple strength he has given the Indian theme in From an Indian Lodge; the tenderness and poetic feeling shown in At an Old Trysting Place, a Deserted Farm, and in Autumn, place this set of sketches high in the list of his works. In his Sea Pieces he is wonderfully true to nature and has caught and portrayed the majesty, the mystery and fascination of this mighty force with remarkable fidelity. And in his Moon Pictures, suggested by themes from Hans Christian Andersen, one feels the poetry, romance and charm all clearly expressed. The leading characteristics of this composer are imagination and poetic feeling. As a man he was retiring and modest, but staunch in the support of his ideals and convictions. We live too near to him to estimate the ultimate value of his work and its influence on our national music, or to rightly place him among the musicians of the world.

M'Ewen, John Blackwood. 1868-

Scottish composer of considerable importance; was born at Hawick. After studying at the Glasgow High School and University, where he received the degree of M. A., he entered the Royal Academy of Music, from which he received the degree of Fellow. In 1896 he became professor and lecturer at the Glasgow Athenæum, and two years later he became professor of composition and harmony at the Royal Academy of Music. He has written many compositions strongly Scotch in character, among

them being Six Highland Dances for piano and violin; Three Highland Dances for strings; Graih, My Chree, a recitation with accompaniment of a string quartet, drum and piano. Other works are The Last Chantey, for chorus and orchestra; a Scene from Hellas, for female chorus and orchestra; an arrangement for Milton's Hymn on the Nativity for soprano solo, chorus and orchestra; and orchestral suite in E; a symphony in A minor; two overtures; a string quartet in F and one in E minor.

Macfarren, Sir George Alexander. 1813-1887.

English musician, who, though blind part of his life, accomplished an enormous amount of work, and won a remarkable musical reputation for himself in his own country. He was a son of the dramatist, George Macfarren, and was born at London. He did not begin to study music until 1827, and then became a pupil of Charles Lucas. In 1829 he entered the Royal Academy of Music, where he studied the piano, trombone and composition. In 1834 he became a professor at the Royal Academy and the same year produced his symphony in F minor. In 1836 his overture, Chevy Chase, appeared; in 1838 his Devil's Opera was presented; and in 1840 his Emblematic Tribute on the Queen's marriage was given at Drury Lane. In 1843 he became a member of the Handel Society and edited Belshazzar, Judas Maccabæus and Jephthah; in 1845 he directed Mendelssohn's Antigone at Covent Garden; in 1846 produced his own opera, Don Quixote; and in 1849 his opera, Charles II. In 1851 his cantata, Leonora, appeared; in 1856 another cantata, May Day, was given, and in 1859 his cantata, Christmas, was produced. In 1860 he brought out Robinhood, one of his most successful works, and in 1863 his masque, Freya's Gift, written in honor of the Prince of Wales' marriage; also his opera, Jessy Lea; and in 1864 three other operas, She Stoops to Conquer, The Soldiers' Legacy, and Helvellyn.

About this time the composer became totally blind, but continued his work of teaching and writing with unceasing energy with the aid of helpers to take dictation from him. In 1873 his oratorio, St. John the

Baptist, was produced, and in 1875 he was given the degrees of Bachelor and Doctor of Music and was made a professor of music at Cambridge. In 1876 he became principal of the Royal Academy of Music and brought out his oratorio, The Resurrection. In 1877 his oratorio, Joseph, and his cantata, The Lady of the Lake, were produced. In 1883 he again appeared with an oratorio, King David, and in the same year was knighted. Among his other compositions are overtures to The Merchant of Venice, Romeo and Juliet, and Hamlet. He wrote many excellent educational musical works which had much influence at the time, as The Rudiments of Harmony, and Six Lectures on Harmony. He contributed to The Musical World and wrote the lives of musicians for the Imperial Dictionary of Universal Biography. He also delivered many lectures in London and elsewhere. His active life ended in 1877, and he was buried at Hampstead cemetery. A life of him by H. C. Banister was published in 1891. Macfarren wrote in almost every form of music and attracted much attention in his time, but his works seem to lack the life and spontaneity of modern composers.

Macfarren, Walter Cecil. 1826-1905.

English musical composer and editor; was the brother of Sir George Alexander Macfarren. He was born at London; was a chorister at Westminster from 1836 to 1841, then studied piano at the Royal Academy of Music from 1842 to 1846 as the pupil of Holmes; Potter and his brother. He taught piano there from 1846 to 1903 and also conducted the Academy concerts. He was also director and treasurer of the Philharmonic Society. He died at London. He wrote the overtures to Henry V., Hero and Leander, Beppo, a Winter's Tale, Othello, and The Taming of the Shrew; two church services; piano concertos and sonatas; and various kinds of songs. He also edited Beethoven's sonatas; Mozart's piano works; and Popular Classics.

Macirone (mä-chē-rō'-nē), Clara Angela. 1821-

Composer of songs, pianist and teacher. Was born at London, and educated at the Royal Academy of Music as the pupil of Potter, Holmes, Lucas and Negri. She was made a

professor of the Academy and an associate of the Philharmonic Society, and was for several years the head music-teacher at Aske's School for Girls, and later at the Church of England High School for Girls, and during this time she also conducted a singing society called The Village Minstrels. She has now retired. Her Te Deum and Jubilate, sung at Hanover Chapel, were the first service composed by a woman ever sung in the church. She has published an admirable suite for the violin and piano, and many part-songs, some of which have been sung at the Crystal Palace by choruses of three thousand voices; she has also written anthems and many solos for the voice.

Mackenzie, Alexander Campbell. 1847-

Stands in the front rank of British composers. He was born in Edinburgh, where he received his general education at Hunter's School. His father was probably his first teacher in music, but he was soon put under the care of Johann Durner, a composer. At the earnest recommendation of Durner he was taken to Schwartzburg-Sondershausen, Germany, to begin his serious musical study, and placed in surroundings exceedingly favorable to his musical advancement. He obtained a position in the ducal orchestra and began the study of theory with the conductor, Edouard Stein, and the violin with Ulrich. His training was of the best, and he had frequent opportunities to play the music of such masters as Wagner, Berlioz and Liszt, besides becoming acquainted with many of the great musicians, among them Liszt and Max Bruch. Returned to Scotland in 1862, and after a short stay in Edinburgh, went to London to study the violin under his father's old friend and master, Prosper Sainton, at whose advice he competed for the King's Scholarship in the Royal Academy of Music, an honor which he was so fortunate as to win. He supported himself by playing in an orchestra and studied violin under Sainton, harmony and counterpoint under Lucas, and piano under Jewson. At the close of his course at the Royal Academy in 1865 he returned to Edinburgh and began to teach. He soon became known as a violinist and performer of chamber-music, and in 1873 became conductor of the Scottish Vocal Music Associ-

ation and St. George's Church, besides teaching at the Church of Scotland Normal College. He played first violin in the Edinburgh Classical Chamber concerts, at which were performed some of his own compositions, among them his piano quartet in E flat, which is in a measure the foundation of his success. Mackenzie's overture, Cervantes, was given with decided success. Other compositions which Mackenzie found time to work on during these busy years are a scherzo, and his beautiful Scotch rhapsody. He played in the orchestra at the Birmingham Festivals in 1864, 1867, 1870 and 1873, until under the strain of so much work his health gave out and he was forced to rest.

He had long wished to visit Italy, so went to Florence for six months, until his health had somewhat recovered. Then he set about serious work, producing The Bride, and Jason, in which his power of writing descriptive music begins to appear. His next work, the opera Colomba, was undertaken to meet an offer from The Carl Rosa Opera Company. In spite of its uninspiring libretto it was a distinct success. The Rose of Sharon, a dramatic oratorio written for a Norwich Festival, is regarded by some critics as his best work. In 1884 he received an offer from Novello to conduct a revival of the series of Oratorio concerts. This offer he subsequently accepted. While he was in London, at this time, he wrote the Troubadour, around a libretto which proved even more unworthy his music than his Colomba. During the years 1886 and 1887 he produced his Story of Sayid, his Jubilee Ode, at the Crystal Palace, and his Twelfth Night Overture, and received the degree of Doctor of Music at St. Andrews. In 1892 he was appointed conductor of the Philharmonic Society. He went back to Italy in 1887, but at the death of Sir George Macfarren he was elected principal of the Royal Academy of Music, and, returning to England, he at once identified himself with that institution, which he has greatly benefited.

His work in composition may be divided into three periods, the early period to which belong his piano quartet in E flat, his two Scotch rhapsodies, the overture Cervantes, and the scherzo for orchestra; The Florentine period, including The Bride, Jason, Colomba, The Rose of Sharon, and his beautiful music for Keats' La Belle Dame sans Merci; his late period, including the Troubadour, the comic opera, His Majesty, Story of Sayid, Twelfth Night overture, music for Marmion and Ravenswood, and Veni Creator. It is generally conceded that the works which best express his musical genius are La Belle Dame sans Merci and the overture, Twelfth Night.

*** Macmillen, Francis. 1885-**

Young American violinist, who during the past three years has taken a prominent place in the musical world. Was born in Marietta, Ohio. His mother was a musician of ability, and has devoted herself to her son's musical education. His remarkable talent was awakened during his fourth year, when he demanded a violin, and was soon in possession of an instrument which cost a dollar and a half. About this time the family moved to Springfield, Ohio, where their next door neighbor was a violin-teacher, Mr. Robert Brain, who undertook to give the little boy lessons. The Christmas after his fifth birthday he played the overture from the Caliph of Bagdad in public with great success. He was taken immediately to Chicago and placed under the tutelage of Bernard Listeman of the Chicago Musical College, at the same time studying piano under Fraulein Clara Krause. He displayed equal talent for this instrument, and is today a proficient performer on it. When only seven he performed with orchestra at the old Schiller Theatre in Chicago. At the age of eight Macmillen was taken to Germany, where he became the pupil of Herr Karl Markees in Berlin. From Herr Markees he passed to Herr Kalir, remaining in Berlin until he was thirteen years old, then entering the Brussels Conservatory, where he became a pupil of César Thomson. When fifteen he won second prize with great distinction at the annual concour, and the following year was declared laureate of the Conservatory and given the first prize with the greatest distinction, together with the Van Hal cash prize of five thousand francs. These awards marked the first time in the history of the Conservatory that such honors had been given an American. In the autumn of 1902 he made his debut in

the celebrated Vauxhall of Brussels, achieving instant success. This was followed by tours through Belgium and Germany and two tours of England, where he was enthusiastically received. Lady Palmer, wife of Sir Walter Palmer, M. P., presented him with an eight-thousand-dollar Stradivarius violin. Macmillen's American debut occurred at Carnegie Hall, Dec. 7, 1906, on which occasion he was assisted by the New York Symphony Orchestra, Walter Damrosch conducting. This was followed by a tour of ninety-eight concerts, which took him through the east and middle west. In the summer of 1907 he returned to London, where he gave three recitals, assisted by the Queen's Hall Orchestra under Henry T. Wood. His tour of 1907-1908 includes one hundred and sixty concerts through the east, south and middle west in the United States. Tours of Russia, Germany and England have been planned for the next two years. Although only twenty-two years old, Macmillen has played as soloist with many great orchestras of the world, including the Theodore Thomas Orchestra of Chicago.

*** Macpherson, Charles. 1870-**

Composer and teacher. Was born in Edinburgh, where his father was city architect and engineer. In 1879 he entered St. Paul's Cathedral, remaining there until his appointment as choirmaster at St. Clement's, Eastcheap, in 1887. He studied organ with Sir George Martin, and in 1890 entered the Royal Academy of Music, taking the Charles Lucas prize in 1892. He is at present teacher of counterpoint and harmony in this institution, and in 1895 he became suborganist at St. Paul's Cathedral. He wrote nine anthems; an arrangement of the 137th Psalm for orchestra and choir, and other church music; the overture, Cridhe an Ghaidhil, on a Scottish theme; three Gaelic melodies with accompaniment of strings and harp; a suite, Hallowe'en; a Highland suite for orchestra; the glee, There Sits a Bird, which took a prize at the Bristol Orpheus Glee Society in 1893; a quartet in E flat for piano and strings; and other music.

*** Macpherson, Stewart. 1865-**

Musical educator and composer; born in Liverpool, England. He went first to the City of London School,

then winning the Sterndale Bennett open scholarship he entered the Royal Academy of Music in 1880 and studied composition under Sir G. A. Macfarren and piano under Walter Macfarren. His record in this school was a brilliant one, for he won the Balfe Scholarship in 1882, and the Charles Lucas medal for composition in 1884, and the Potter Exhibition prize in 1885. On completing his course in 1887 he was made professor of composition and harmony and elected an associate of the institution, being advanced to the rank of Fellow in 1892. In 1885 he became organist of the Immanuel Church of Streatham Common, and from 1885 to 1902 he conducted the Westminster Orchestral Society, an institution which has done much good work in bringing out works by English composers. He also conducted the Streatham Choral Society from 1886 to 1904. In 1898 he became an examiner to the Associated Board of the Royal Academy of Music, in which position he has visited Canada, Australia, New Zealand, Ceylon and South Africa. In 1903 he became professor of composition at the Royal Normal College for the Blind, and was appointed a member of the Board of Musical Studies at the University of London. He is also a lecturer at the Royal Academy of Music and the Royal College of Music, and a member of the Philharmonic Society of London. Among his theoretical works widely known in Great Britain are Practical Harmony, which has been translated into German; Appendix to Practical Harmony; Practical Counterpoint; Three Hundred and Fifty Exercises in Harmony; Counterpoint and Modulation; and Rudiments of Music. In 1907 he was engaged with the publication of Form in Music which it is expected will appear early in 1908. Among his musical compositions may be mentioned the fine mass in D for soprano solo, chorus and orchestra; violin concerto in G minor; ballade for orchestra; nocturne and idyll for orchestra; many songs; piano-pieces; and church services.

Mader (mä'-dĕr), Raoul Maria. 1856-

Hungarian dramatic composer; born at Presburg. He studied law at the University of Vienna from 1874 to 1878, then attended the Conservatory from 1879 to 1882, studying composi-

tion with Krenn, harmony with Bruckner, and piano with Schmitt and Schenner, and taking first prizes in composition and piano, the great silver medal in 1880, and the Liszt piano prize. On leaving the Conservatory he took a position with the Vienna Court Opera as coach of solo singers and was also conductor of ballets and minor operas, and in 1895 he became chorusmaster of the Academy Gesangverein. Both these positions were given up in 1895, when he became chief conductor of the Royal Opera. His compositions are the ballets, Die Hochzeit in Frisirsalon, Die rothen Schuhe, She, Die Sireneninsel, and Tanzblut; a parody on Mascagni's Cavalleria Rusticana; the three-act comic opera, Die Flüchtlinge and the three-act operetta, Cœur d'ange. He also wrote some songs and choruses.

Maelzel (mĕl′-tsĕl), Johann Nepomuk. 1772-1838.

An early inventor of automatic musical instruments. He was born at Ratisbon, where his father was an organ-builder, and in 1792 he went to Vienna as a music-teacher. His first mechanical work was an automaton composed of a trumpet, drum and other instruments, which played selections from Mozart and Haydn and which he sold for three thousand florins. He next invented the panharmonicon by making some additions to his former instrument. This was exhibited at Vienna in 1804. Then he bought Kempelen's chessplayer and took it and his own instrument to Paris. He sold the former soon, and then made a trumpeter playing military marches and signals. He was made Court mechanic in 1808. He invented an ear-trumpet, and in 1812 opened an Art Cabinet showing his inventions. He made a public chronometer which was an improvement on all similar instruments in existence. He was a friend of Beethoven's and at one time started to England with him for the purpose of exhibiting the panharmonicon. On the way Beethoven composed a battle-piece for the instrument which Maelzel appropriated as his own. This made Beethoven so angry that he took the matter to court, but the only result of the affair was that Maelzel gave up going to England and went to Munich instead with the panharmonicon, and also the battle-piece. He then went

to Amsterdam, where he bought the metronome, an instrument for time-keeping, from the Dutch inventor, Winkel. In 1816 he established a metronome factory in Paris, advertising the instrument as his own idea. Winkel objected and was finally recognized as the real inventor when it was too late to do much good. Maelzel then journey to Munich and Vienna to rebuy the chessplayer and help along the metronome. He at last went to the United States and exhibited his curious inventions there and in the West Indies.

Maggini (mäd-jē′-nē), Giovanni Paolo. (Magino or Magicino.) 1581-1632.

Italian fiddle-maker, called the father of the violin, because he was the first to create that instrument as a distinct type. He was born at the little military town of Brescia. Nothing is known of his early boyhood, but a legal document dated 1602 proves that he was then the apprentice of Gasparo da Salò, a famous old maker of doublebasses and violas. In 1615 he had started his business, with the aid of an apprentice, Jacopo de Lanfranchini. He manufactured citharas, violoncellos, violas and violins, and seems to have been very successful, for in 1626 he bought another house, and also a residence and lands in the hill country. The date of his death is unknown, but it is very probable that Maggini was a victim of the plague in 1632. Naturally his first work was much like that of his master, Gasparo. His violins were of large size, resembling small viols, were rather roughly made, and had the wood cut across the grain and the dark varnish of Gasparo. After Gasparo's death his pupil began using the wood the straight way of the grain, and cutting the sound-holes more delicately and beveled inwards. He used the best of material, produced beautiful purfling, gave up Gasparo's dark brown varnish for a rich orange and golden color, and greatly reduced the amount of ornamentation which had hitherto decorated similar instruments to the disadvantage of their tone. His violoncellos were in general rather small. The tone of his instrument is full, melodious, and plaintive. They are not dated and only about fifty violins and half that number of cellos and tenors are known to exist at present.

Magnus (măn-yoos'), Désiré. (Properly Magnus Deutz.) 1828-1884.

A Belgian pianist, composer and teacher. Born at Brussels, and died at Paris. He was a pupil of Vollweiler at Heidelberg, and also studied at the Brussels Conservatory, winning the first prize there in 1843. He then toured England, Russia and Spain as a pianist. He afterwards remained at Paris as a teacher, critic and composer. He wrote La Toledane, a short opera presented at Paris; an Elementary Method of the Piano; a Grand sonata; studies for melody and velocity; and drawing-room compositions.

Magnard (măn-yăr'), Lucien Denis Gabriel Albéric. 1865-

French composer of decided promise, who was born in Paris. He studied law at the Lycée Condorcet, but later decided to make music his life-work and entered the Paris Conservatory, where he studied under Massenet and Dubois and took the harmony prize in 1888. Then he studied with Vincent d'Indy. He is one of the most interesting of modern French composers, owing to the sincerity and boldness of his style. He has written Hymne à la Justice; Hymne à Vénus; three symphonies, a chant Funèbre and a suite in ancient style for orchestra; the one-act opera, Yolande, and the three-act opera, Guercœur, to both of which he wrote the librettos; some chamber-music, including a string quartet; a trio for piano and strings; a quintet for piano and wind-instruments; and a violin sonata.

Mahler (mä'-lĕr), Gustav. 1860-

One of the most prominent of contemporary operatic conductors and a composer of symphonies in the modern German style. Born at Kalischt, Bohemia. His early education was received at the Gymnasium at Iglau, and at Prague, and in 1877 he went to Vienna, where he studied philosophy at the University, and at the Conservatory took counterpoint and composition of Bruckner and piano of Epstein. In 1880 he began his career as conductor, and for three years led theatrical orchestras in various towns in Austria, until his appointment as second conductor in the Court Theatre at Cassel, where he remained two years. In 1885 he went to Prague for a year as Anton Seidl's successor, and in 1886 to Leipsic, where he filled the place of Nikisch as director of the Opera for about six months. In 1888 he became conductor of the Royal Opera at Pesth, which he completely reorganized and greatly improved. He stayed here until 1891, when he obtained the position of conductor of the Hamburg City Theatre, a post which he left in May, 1897, to become Court conductor at the Court Opera in Vienna. The following October he succeeded Wilhelm Jahns as director of the Opera, and Hans Richter as conductor of Philharmonic concerts, and from 1898 to 1900 he also led the concerts of the Gesellschaft.

In 1892 he conducted German Opera at Covent Garden and proved himself a masterly director of Wagnerian music. He was engaged to conduct Grand Opera at the Metropolitan Opera House in New York during the season of 1907-1908. Temperamentally Mahler is extremely well qualified as an operatic conductor. He rules orchestra and singers alike with iron hand. His firmness and energy make for good discipline, and his enthusiasm infuses itself into all who work for him. The performances that he conducts are notable for their smoothness and artistic unity.

As a composer Mahler arouses much discussion in Germany today, some critics declaring him a man of distinguished talents and others esteeming him mediocre. In operatic composition he is represented by Rübezahl and Die Argonauten, both unsuccessful, and Die drei Pintos, an opera which Weber began to write a short time before his death, and which Mahler arranged from his notes and sketches. This also proved unsuccessful. His six symphonies are his most important compositions. Of these the first to appear were the symphony in D major, called the Titan Symphony, written in 1891, and the symphony in C minor, called Ein Sommermorgentraum. Both of these works are tremendous, the C minor requiring two hours for performance, and the other being little shorter; both require the fullest of modern orchestras with an unusual number of percussion instruments and several kinds of bells, and on the first hearing, despite the admirable simplicity of the themes chosen, seem noisy and

confused. The third symphony, written in F, is called the Naturleben Symphony. It is pantheistic in idea. The fourth symphony, brought out in 1901; the fifth, or D minor symphony, entitled Riesensymphonie, and the sixth, which appeared in 1906, are his other compositions in this form of music. They are all thoroughly German in character; their chief excellence lies in broadness and simplicity in theme and an intense richness of treatment. Mahler's elaborateness of orchestration is at times almost overwhelming. Two other important compositions are the Humoresken for orchestra, and the cantata, Das klagende Lied. As a man Mahler is quiet and studious and most modest concerning his own compositions, but full of unfailing energy and enthusiasm. Comparatively a young man, he is one of those of whom the musical world expects further development.

Maillart (mī-yăr), Louis Aimé. 1817-1871.

Composer for the stage; best known as the writer of the opera, Les Dragons de Villars. He was born in Paris, where at the Conservatory he studied the violin with Guérin, composition with Halévy, and harmony under Leborne. In 1841 he obtained the Grand Prize of Rome by a composition entitled Lionel Foscari. After this he spent two years in Italy, besides visiting Vienna and traveling through Germany. In 1847 he produced his opera, Gastibelza, which proved very successful. His other operas are Les Dragons de Villars; Lara; and Les Pêchers de Catane; besides two cantatas. He died at Moulins, Alliers.

Mailly (mī-yē), Jean Alphonse Ernest. 1833-

Great Belgian organist and pianist. Was born at Brussels and educated at the Conservatory there as a pupil of Girschner. He then played at the Theatre de la Monnaie, was organist at St. Joseph's Church, in 1861 was piano professor at the Conservatory, in 1869 became organ professor there and also played the organ in the Carmelite Church. He made a good musical reputation for himself in France, England and Holland. He has written sonatas; fantasias; type pieces; music for the organ and other instrumental music.

Mainzer (mīn'-tsĕr), Joseph Abbé. 1801-1851.

Was born in Treves, where he received his musical education at the Maitrise of Treves Cathedral. He at first turned his attention to engineering, then to the ministry, being ordained priest in 1826, and later being made abbé. He began his musical career by teaching in Treves, writing his Singschule, or Method, which was published in 1831. His political beliefs caused him to leave Germany and go to Brussels, where he wrote his opera, Triomphe de la Pologne, and was musical editor on L'Artiste. In 1834 he went to Paris, where he opened classes and was on the staff of the Musical Gazette. In 1841 he settled at Manchester, England, where he conducted successful classes in Wilhelm's System. In 1842 he started a periodical called Mainzer's Musical Times, which was the basis of the present Musical Times. He has written many musical treatises, chiefly educational, among them Méthode du chant pour les enfants; Bibliothèque élémentaire du chant; École chorale, and his Musical Anthenæum. His two operas, Triomphe de la Pologne, and La Jacquerie, were unsuccessful.

Maitland (māt'-lănd), John Alexander Fuller. 1856-

Musical writer, critic and performer on harpsichord and piano. Was born in London. In 1882 he took his degree of M. A. at Trinity College, Cambridge, and from 1882 to 1884 was a writer on the Pall Mall Gazette, writing for the Guardian from 1884 to 1889. In 1890 he succeeded Heuffer as musical critic on The Times. He was one of the contributors to Grove's Musical Dictionary and edited the appendix. Beside his literary work he has delivered lectures on Music During the Reign of Queen Victoria, and a series on Purcell. He is known as an excellent piano-player, and appeared at a series of concerts of the Bach Choir. He is also a performer on the harpsichord, which instrument he played at a series of concerts of ancient music. His edition of Purcell's King Arthur was produced at the Birmingham Musical Festival in 1897. His contributions to musical literature consist of his Life of Schumann in the Great Musician Series; Catalogue of Music in the Fiztwilliam Museum; Fitzwilliam

Virginal Book; Masters of German Music; a translation of Spitta's Life of John Sebastian Bach, made with Clara Bell; an edition of English Country Songs; Purcell's twelve sonatas for three parts; and ode on St. Cecilia's Day.

Malherbe (măl-ărb), Charles Théodore. 1863-

Composer and musical journalist; born in Paris. After studying law and being admitted to the bar he made music his profession, studying with Massenet, Danhauser and Wormser. He was secretary to M. Danhauser during a tour through Belgium, Holland and Switzerland, made with a view to investigating the systems of teaching music used in the public schools of those countries. Returning from this trip he settled in Paris, where in 1896 he was made assistant archivist to the Grand Opéra, becoming archivist in 1899. He edits le Ménestrel, writes for several other journals and periodicals and has published some original compositions and transcriptions. Among his compositions are Duo Concertant, a piano composition for four hands; Menuet de Lucette; and other piano-pieces; a quickstep for orchestra; entitled En Route; several comic operas; orchestral and chamber-music. He has written notices of Ascanio and Esclarmonde and the Catalogue bibliographique des œuvres de Donizetti. He is said to own the finest private collection of musical autographs in the world.

Malibran (măl-ĭ-brăn), Marie Felicità. 1808-1836.

Brilliant and popular opera-singer; born in Paris; coming from a family of famous musicians. Her father, Manuel Garcia, was a singer and teacher, as was her brother Manuel, and her sister, Pauline Viardot, was an opera-singer, composer and teacher. At the age of three she went to Italy, where at the age of five she took a child's part in Paër's opera, Agnese, which was being performed at Naples. At the age of seven she studied solfeggio with Panseron of Naples, and piano with Hérold. In 1816 she was taken back to Paris, and in 1817 to London, where she stayed for two years and a half, learning English during this time. When she was fifteen years old her father

took charge of her vocal training and proved a very stern but proficient teacher. Her voice was by no means a perfect one, and great credit is due Garcia for the remarkable mastery of it, which he taught her. In 1824 she made her debut before a musical club which her father had just organized. Two months later her father accepted a position as principal tenor in London and started a singing class, in which he continued his daughter's education. In 1825 Malibran made her debut in opera. Her first role was that of Rosina in the Barber of Seville, which she sang with such success that she was immediately engaged for the remainder of the season. When the season was over she came to America under the management of her father, who sought to introduce Italian Opera in New York. During her stay in this city she sang roles in the operas, Otello, Romeo, Don Giovanni, Tancredi, and Cenerentola; also in two operas written for her by her father, entitled L'amante astuto, and La Figlia dell' aria. She was received with the greatest enthusiasm by her New York audiences, and had many extravagant admirers, among them François Eugene Malibran, a supposedly wealthy and middle-aged merchant, whom she married in 1826. It was a very unhappy marriage, and when her husband went into bankruptcy, in 1827, she left him and returned to Paris, where in 1828 she appeared in the role of Semiramide. Her ability was at once recognized and she was warmly received. She signed a contract with the Italian Opera Company for that season, and during 1829 appeared in London. In 1830 and 1831 she sang with the Italian Opera Company in Paris, and it was during this period that she met Charles de Bériot, the violinist, whom she later married. She toured Italy in 1832, in the spring of 1833 sang in London, later that year went back to Italy, remaining there until 1835, when she sang again in London, afterward making an extended tour of Italy. In 1836 her marriage to Malibran was annulled by the courts at Paris and immediately she married De Bériot, and went with him to a villa they had previously built near Brussels. In April, 1836, she went to London, and while there fell from her horse, sustaining injuries which afterwards proved fatal. She returned to

Brussels, then to Aix-la-Chapelle, where with her husband she gave two concerts. In September, 1836, she went to England to sing at the Manchester Festival, but while there she was taken ill of a fever brought on by the injuries she had received in the accident, and, though she fulfilled her engagement, she died a few days later. According to critics who heard her, Malibran's power lay not alone in her voice but in her remarkable originality and style and in her wonderfully magnetic personality. Her delightful mental powers constituted half her charms.

Mallinger (mäl'-lĭng-ĕr), Mathilda. 1847-

Opera-singer and teacher, who has been a great public favorite at Berlin. She was born in Agram, in Croatia, and received her first music lessons from her father, a music-teacher there. She then studied with Professor Lichtenegger, with Gordigiani and Vogl at the Prague Conservatory, which she attended from 1863 to 1866, and with Richard Lewy at Vienna. Lachner helped her to get a position at Munich, and she made her debut as Norma in 1866. In 1868 she created the part of Eva in Die Meistersinger, and in 1869 was engaged for the Court Opera at Berlin, where she appeared as Elsa and Norma, and where her popularity began. She married Baron Schimmelpfennig von der Oye and stayed at Berlin until 1882. She also sang at Munich, Vienna, St. Petersburg and Moscow. Her best known roles are Fidelio, Jessonda, Leonora, in Trovatore; and Susanna. In 1890 she taught at the Prague Conservatory, and in 1895 became an instructor at the Eichelberg Conservatory at Berlin.

Malten (mäl'-tĕn), Therese. 1855-

Prussian opera-singer, especially noted for her representation of Wagnerian roles. She was born in Insterburg, Eastern Prussia, and appeared for the first time as Pamina and Agatha in Dresden. She continued singing the soprano parts in the Italian Opera in Dresden for many years, and was finally given a pension. In 1880 she was chamber-singer to the King of Saxony; in 1882 sang the part of Kundry at Bayreuth to the satisfaction of Wagner, and in 1884 appeared in the same role before King Ludwig at Munich, for which he gave

her a gold medal of Arts and Science. In 1882 she accompanied Richter on his successful Wagnerian enterprise, and in 1883 was appointed by Wagner to sing the part of Isolde at Bayreuth, but his death prevented the presentation. In 1886 she sang in Tristan and Siegfried at Richter's concerts, and it is said that her voice was never better than at this time. She appeared in 1896 at the Bristol Festival. Among her roles are Iphigenia; Fidelio; Leonora in Trovatore; Margaret; Goldmark's Queen of Sheba; Fulvia in Hofmann's Arminus; and many Wagnerian roles.

Mancinelli (män-chĭ-nĕl'-lĭ), Luigi. 1848-

One of the most popular and successful of modern opera conductors. Was born at Orvieto, in the Papal States, Italy. Although his father intended him for a commercial career, he taught him piano when he was only about six years old. By the time he was twelve his love of music had developed to such an extent that he went to Florence to study with Professor Sbolci, a celebrated violoncellist, and to take counterpoint and harmony for a short time of Mabelli. This was the only musical schooling he ever had, although he educated himself further by careful study of the compositions of the masters. When he was about fifteen years old he became third violoncellist at the Pergola Theatre in Florence, and for about eight years supported himself by playing, teaching and composing songs. He then went to Rome as violoncellist at the Apollo Theatre, and, when this theatre was unexpectedly bereft of its conductor in 1875, he was given the position, which he filled satisfactorily. In 1876 he was musical director of the fêtes in honor of Spontini's Centenary at Jesi, and revived that master's Le Vestale with such success that he was re-engaged as conductor of the Apollo Theatre. During this year his first composition appeared, an intermezzo to Pietro Cossa's Messalina, and in 1877 he wrote an intermezzo to the drama, Cleopatra, by the same author. In 1881 he went to Bologna, where as director of the Conservatory he had great influence, improving that institution until it became one of the best musical schools of Italy. He also held the position of conductor at his-

toric San Petronio, Basilica, and at the Teatro Comunale. In 1884 he produced his first opera, Isora di Provenza, which was well received. In 1886 he decided to try his fortune in London, where he gave a concert of classical music, interspersed with a few of his own compositions, which was such a success that he was asked to compose an oratorio for the Norwich Festival, and wrote Isaias, which was well received. In 1887 Sir Augustus Harris engaged him to conduct Italian Opera at Drury Lane, when he embarked on that enterprise, which not only introduced Mancinelli to the British public as a first-rate conductor but was the beginning of Jean de Reszké's immense popularity as a tenor. The following year Harris engaged Covent Garden Theatre, and Mancinelli conducted a company which included both De Reszkés, Melba, Nordica and Lasalle. He was also conductor for Harris' Italian Opera Company in New York. From 1888 to 1895 he was conductor of the Royal Theatre at Madrid, returning to England every year for the season at Covent Garden, where he may still be found. His compositions include the operas, Isora di Provenza, and Ero e Leandro; the oratorio, Isaias; several orchestral suites; and masses.

Mangold (män'-gôlt), Johann Wilhelm. 1796-1875.

Composer of operas and instrumental music, who was born and died at Darmstadt. He was the pupil of his father, Georg Mangold, on the violin, then of Rinck and Abt Vogler at the Paris Conservatory, and from 1815 to 1818 of Méhul and Cherubini. He played the violin in an orchestra at the age of fourteen. When he returned to Darmstadt in 1819 he became Court musician and concertmaster, and held the position of chapelmaster from 1825 until 1858, when he was pensioned. Among his works are the operas, Merope, the best; Graf Ory, and Die vergeblische Vorsicht; overtures to Macbeth, and the Merchant of Venice; some well-known music for wind-instruments; some for stringed-instruments; and songs.

Mangold, Karl. 1813-1889.

Brother of Johann Wilhelm Mangold; was a successful dramatic composer. He was born at Darmstadt, and died at Oberstdorf, in Algaü. He

was the pupil of his father and his brother, of Berton and Bordogni at the Paris Conservatory, and later of Neukomm and Saussaye. He went back to Darmstadt in 1839 and became director of the Musikverein, the Sängerkranz and the Cäcilia, and from 1869 to 1875 of the Mozartverein. He was a violinist in the Court Orchestra from 1848 to 1869, and at the same time director of the Court music. He was pensioned in 1859. He wrote several successful operas, Das Köhlermädchen, Tannhäuser, Gudrun, and Dornröschen; some oratorios, Abraham, Wittekind, and Israel in der Wüste; the concert dramas, Frithjof, Hermann's Tod, Ein Morgen am Rhein, and Barbarossas Erwachen; a symphony cantata, Elysium; a dramatic scene, Das Mädchens Klage; a prize cantata, Die Weisheit des Mirza Schaffy; and male quartets.

Mann, Arthur Henry. 1850-

Noted organist, choirmaster and composer; born at Norwich, England. Under Dr. Buck, he was a chorister in Norwich Cathedral. In 1871 he was made a Fellow of the College of Organists. Received his degree of Bachelor of Music from Oxford in 1874, and that of Doctor of Music in 1882. His experience as an organist has been varied and began with the position of organist of St. Peter's, at Wolverhampton, in 1870. He played at Tottenhall Parish Church in 1871, and in 1875 at Beverly Minster. The following year he became director of the choir and organist at Queen's College, Cambridge, where his teaching has had most satisfactory results. He received the appointment of choirmaster at the Norwich Festival in 1902. He is well known as an admirer of Handel, and, with E. Prout, discovered the original wind-instrument parts of the Messiah, which was given complete with those parts in 1894. Mann was musical editor of the Church of England Hymnal, and is a writer of church-music, among his compositions being: the oratorio Ecce Homo; Te Deum; services; anthems; a number of popular hymn tunes; several successful hymn books; and an edition of Tallis' Forty Part-Songs.

*** Manney, Charles Tonteyn. 1872-**

Composer and musical editor; born in Brooklyn, N. Y. He received his education at the Brooklyn Polytechnic

Institute, and as a lad was soprano soloist at St. Paul's Church and at the Church of The Redeemer, Brooklyn. In Brooklyn he studied harmony with W. A. Fisher, and, on removing to Boston in 1898, he became the pupil of Wallace Goodrich and Dr. Percy Gottschius, with whom he studied counterpoint, composition and harmony. He is associate editor with Oliver Ditson in Boston, and is well known as a composer of vocal and piano-pieces, having written cantatas; songs and part-songs; anthems; two sacred cantatas; and a comic opera, The Duke's Double. He has also edited various collections and writings. He is a member of a number of musical societies, among them The Boston Chorister Club, The Harvard Musical Association and The Manuscript Society.

Manners, Charles. (Real name Southcote Mansergh.) 1857-

English opera-singer and manager; born at London. He studied in Dublin and London and then in Italy, and in 1881 was in the chorus in Carte's traveling opera company. In 1882 he made his debut as Private Willis in Iolanthe at the Savoy Theatre. He then toured in the provinces with the Carl Rosa Company, and in 1890 appeared as Bertram at Covent Garden. In 1892 he sang the part of Prince Gremin in Tschaikowsky's Eugen Onégin at the Olympic, and later appeared as the King in Lohengrin. In 1893 he visited America. From 1894 to 1896 he was with Harris, in English and Italian Opera. In 1896 he made a South African tour. He then organized the Moody-Manners Opera Company and toured the provinces with it. In 1892 he was at Covent Garden and in 1894 at Drury Lane. His most recent musical venture was an operatic festival at Sheffield, for the University.

Manners, Fanny Moody. 1866-

Celebrated English opera-singer; born at Redruth, in Cornwall. Her teacher was Mme. Sainton-Dolby, and the young prima donna's first public appearance was made in 1885, when she sang the leading part in her teacher's cantata, Florimel. In 1887 she made her operatic debut as Arline in The Bohemian Girl. She was then with the Carl Rosa Company, with which she made a three-years'

tour in the provinces. In 1890 she made a very favorable impression as Mignon and Margaret at Drury Lane, and the same year married Charles Manners. In 1892 she created in English the part of Tatiana in Tschaikowsky's opera, Eugen Onégin. She made many tours with her husband, appearing in many roles, among them Elizabeth, Elsa and Brünnhilde. In 1902 she appeared in Pizzi's Rosalda; in 1903 as Militza in M'Alpin's Crescent and Cross, and in 1904 in the Flying Dutchman.

Manns (mäns), Sir August Friedrich. 1825-1907.

Orchestra conductor, to whom the British public owes much of its knowledge of the works of great composers. He was born at Stolzenburg, North Germany. His earliest acquaintance with music began in a family quintet, and his first instruction was received at Torgelow, from the village musician, with whom he studied violin, clarinet and flute. Later he was apprenticed to Urban at Elbing, where he played in the orchestra of the Danzig Opera Company when it came to Elbing. Finally he obtained a position to play first clarinet in a regimental band of Danzig, and at the same time played a first violin at the theatre. When his band was sent to Posen in 1848 Manns became acquainted with Wieprecht, who helped him get a place in Gungl's Orchestra in Berlin, where later he became conductor and solo violin at Kroll's Garden. In 1851 he was appointed bandmaster to Colonel von Roon's infantry regiment at Königsberg, in which position he had unusual freedom in his methods of work. When the regiment was moved to Cologne, its band enjoyed great reputation, and in 1854 Manns was offered a position of subconductor, under Schallehn, of the band at the Crystal Palace in London. Owing to trouble with Schallehn he resigned his position, and for a few months conducted the summer concerts at Amsterdam, but in 1855 he was appointed conductor in Schallehn's place. As conductor of the band at the Crystal Palace, Manns did great work. He transformed the band from a wind band into a full orchestra, succeeded in getting the concert-room enclosed and roofed in, and began his famous Saturday concerts, through which he did much to

develop the musical taste of his London public. With untiring zeal and energy he worked to place before the people the works of the classical masters as a whole. He was also quick to recognize and encourage British musicians. He was a tremendous worker, and, beside his daily music and the Saturday concerts, had the arrangement of special music for many extra occasions and fêtes. He replaced Sir Michael Costa as conductor of the Handel festivals in 1883, continuing this work until 1900. In 1896 and 1899 he conducted the music at the Sheffield Festival. In 1903 he was knighted. During forty-three years' work he is said to have conducted about twelve thousand concerts. He died in London.

Manzuoli (män-tsoo-ō'-lē), Giovanni. 1725-Date of death unknown.

Italian opera-singer, having a wonderful soprano voice. Was born in Florence. He soon became well known in Italy, and was engaged by Farinelli to sing in opera at Madrid in 1753. He sang in London from 1764 to 1765, and was received with the greatest enthusiasm. Many operas were written for him, among them Il Re Pastore, of which most of the music is by Giordini; and the Olimpiade, by Dr. Arne. His most successful role was in Ezio. In 1771 he was made singer to the court of the Grand Duke of Tuscany, and the same year he sang at Milan in the Serenata composed by the young Mozart in honor of the marriage of Archduke Ferdinand. He was a friend of Mozart, and is mentioned in several of that musician's letters. In 1788 he retired from the stage at Florence.

Mapleson, Col. James Henry. 1830-1901.

Well-known impresario, who for many years promoted Italian Opera in England and America. When fourteen years old he became a student at the Royal Academy of Music, where for about two years he studied violin under Watson and harmony under Lucas. In 1848 he played among the first violins in the orchestra of Her Majesty's Theatre. He studied singing with Balfe, Gardoni and Belleti, and determined to go to Italy for further vocal instruction. Before going, however, he spent several months during 1849 touring the provinces with a company which included Sontag, Calzolani, Belleti, Lablache and the pianist, Thalberg; in 1850 taking out another company, in which were Madame Viardot and Rogers. Several times during these tours, when his tenors failed him, Mapleson himself sang the tenor parts. During this period he contributed many articles on musical subjects to various London journals and periodicals. After some time in Italy he returned to England, but, contracting a disease of the throat, he had to undergo an operation which ruined his voice. Bitterly disappointed at this misfortune, he opened a musical agency in 1856, which enterprise was prospering, when, in 1858, he undertook the management of Italian Opera for E. T. Smith. Encouraged by a very successful first season in 1860, he made an unsuccessful attempt to lease Her Majesty's. In 1861, at the Lyceum, he introduced the experiment of giving English Opera on alternate nights with Italian, engaging Charles Hallé as his English conductor. In 1862 he obtained a lease of Her Majesty's and in 1863 produced Gounod's Faust, which had been indifferently received on the Continent, but which, owing to a clever maneuver on his part, was well received by the British public. During a long career of varying success and failure he produced many operas never before heard in England and introduced many stars to the British public. In 1867 Her Majesty's burned during the night, but the enterprising impresario sent his agent early the next morning to negotiate a lease of Drury Lane. He joined Mr. Gye, in 1869, for a few seasons, carrying on Italian Opera at Drury Lane and the National Opera House, until Her Majesty's was rebuilt in 1877. In 1878 he was induced to bring Italian Opera to New York, and came to America with a company of a hundred and forty persons, among whom were numbered Etelka Gerster, Minnie Hauk, Trebelli, Campanini, Galassi, Del Puente, Foli and his faithful conductor, Arditi. He made an extensive tour, going as far west as St. Louis, and south to Washington and Baltimore. This venture was so successful that Colonel Mapleson was emboldened to come back almost every succeeding season until 1886, with varying success. He is said to have had enormous receipts at the musical festivals

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at Cincinnati and at Chicago. Under Mapleson's direction a large number of stars have made their English and American debuts, among them being Bolton, Minnie Hauk, Campanini, Etelka Gerster, Christine Nilsson, Patti and many others. Among the operas he was the first to put on the boards may be mentioned Verdi's Ballo in Maschera; Gounod's Faust; and Bizet's Carmen. From the delightful Mapleson Memoirs, published in 1888, Colonel Mapleson seems to have been a man of infinite resource and diplomacy and much daring. He died in London.

Mara (mä′-rä), Gertrude Elizabeth. 1749-1833.

Brilliant opera and concert-singer, whose rendition of Handel's music alone was enough to have made her famous. Was born at Hesse Cassel, Germany. Her father, whose name was Schmäling, was a musician of mediocre ability who eked out his scanty income by repairing musical instruments. One day he discovered his little daughter playing upon a violin he was repairing, and was so impressed with her ability that he began to give her lessons. Her progress was rapid, and Schmäling took her to the fair at Frankfort, where she received much applause. Father and daughter then toured Germany and Holland, giving concerts, and when Mara was ten years old went to London, where she attracted much attention and played before royalty. Here she turned her attention to singing, it is said, because violin-playing was then not considered a feminine accomplishment. Her first singing-teacher was an Italian named Paradisi. Later she studied at Hiller's Academy at Leipsic for five years. In 1771 she made her debut at Berlin, singing in an opera by Hasse. Frederick the Great, after hearing her, engaged her as Court singer for life. While singing in Berlin she met the violoncellist, Mara, with whom she eloped, twice being refused the consent of her royal patron. Although Mara proved a dissolute and brutal husband, Madam Mara was devoted to him all her life. For seven years she sang at Berlin, going to Vienna for two years, then touring Germany, Holland and Belgium. In 1782 she went to Paris, where she received great ovations. In 1784 she went to London, where she sang at the Handel Festival in Westminster Abbey. Her performance on this occasion was of such brilliance that she was engaged for the Handel Festival of the following year, and she also sang in the Handel Festivals of 1787 and 1788. In 1789 and 1791 she was in Italy, but returned to London in 1792 for a ten-years' stay. In 1802 she went to Moscow. Here trouble came upon her, for her husband dissipated her earnings, and, in the burning of Moscow, in 1812, what little remained to her was swept away. In 1816 she retired to Revel, where she taught for some years. In 1819 she returned to London, but, on attempting to sing in concert there, found that her voice was quite gone. She returned to Revel, where she died in poverty in 1833, at the age of eighty-four. Upton says of her: "Insignificant in appearance, an indifferent actress, her sweet and powerful voice her unrivaled skill in bravura music more than atoned for other deficiencies."

Marais (mă-rĕ′), Marin. 1656-1728.

Virtuoso on the bass viol, who improved his instrument by adding the seventh string and increasing the depth of the three lower strings by twisting or covering them. He was born in Paris, where he entered the choir of Sainte-Chapelle, becoming the pupil of Chaperon. Later he began to study the bass viol with Hottemann and Sainte-Colombe, and after six months with the latter he was dismissed as a finished musician. In 1685 he became a soloist of the Royal band, and belonged to the orchestra of the Royal Academy of Music, where he studied composition under Lully and shared the directorship of the orchestra with Colasse. He retired from active work in 1725, and died in 1728. Among his compositions are his book, Pièces de Viole; the Idylle Dramatique, produced at court; his opera, Alcide, written with Lully; Ariane et Bacchus; Alcione; Pantomime des Pages; trios for flute, violin and viol da gamba; and other books of instrumental music.

Marcello (mär-chĕl′-lō), Benedetto. 1686-1739.

Italian composer of noble birth; born at Venice. Was a pupil of Lotti and Gasparini, studying violin

first and afterward turning his attention to singing and composition. In obedience to his father he studied law, but when he returned to Venice, on his father's death, he gave as much attention to music as to his legal practice. He held important positions under the government, being a member of the Council of Forty in 1711, and in 1730 receiving the appointment of Provveditore of Pola. Owing to the climate of Pola, his health gave out, and he was made Camerlango at Brescia, where he died. He was made Cavaliere of the Filarmonici of Bologna and also a member of the Pastori Arcadi at Rome. The work for which he is remembered is his Estro poetico-armonico, Parifrasti sopra i primi 50 Psalmi, Poesia di Girolamo Giustiniani, a work in eight volumes, which appeared in Venice in 1724 to 1727. They are written for one, two, three and four voices, with figured basses, sometimes with two violins and violoncello obbligati, and are considered very fine work of the kind. An English edition of them appeared in London, 1757. Besides his music, Marcello showed great ability as a poet, and is said to have written the libretto for Ruggieni's Arato in Sparta. The manuscript of many of his musical works may be found in various libraries and museums in Italy. Rossini is said to have used the whole of Marcello's twenty-first Psalm in his music for the overture of the Siege of Corinth.

Marchand (mär-shäñ), Louis. 1669-1732.

Known principally for his wild, extravagant life and his connection with Sebastian Bach. He was born at Lyons, became organist at the Cathedral of Nevers in 1684, later at Auxerre and at the Jesuit Church in Paris, and at other churches. He became very popular at Paris and soon attained to the position of organist at Versailles. His wild, dissipated life and a quarrel with the King ended in his exile in 1717. He then went to Dresden and again sought royal favor. The King of Poland wished to make him Court organist, but his Court chapelmaster, Volumier, strongly disapproving, had Bach come from Weimar in order to outdo M. Marchand. Bach challenged the Frenchman to a contest, but it proved too much for Marchand's courage, and

he failed to appear. He then returned to Paris, as his sentence of banishment had been removed. There he became organist at St. Honoré, and was very popular as a teacher. He charged enormous prices for his lessons, but the money he received was not sufficient to pay his numerous expenses, and he died in poverty at Paris. He wrote an opera, Pyramus and Thisbe, which was never produced; and harpsichord and piano music. His works on the whole are poor and insignificant.

*** Marchesi (mär-kā'-zē), Blanche. 1863-**

Brilliant dramatic soprano; a daughter of Mathilde and Salvatore Marchesi. Was born in Paris. She received her early education in a boarding-school at Frankfort-on-the-Main, and in 1878 was placed in a boarding-school in Paris. When only eleven years old she took violin lessons of Arthur Nikisch, then a student in the Vienna Conservatory, and when she went to Paris in 1878 she continued with Davela at the Paris Conservatory, and later with Colonne. Her beautiful soprano voice was carefully trained by her mother, who has done such wonderful work in forming female voices. She made her first appearance in Paris at a matinée musicale of her mother's school in 1881, but did not make her public debut until 1895, in Berlin. This was followed by severe illness, and it was not until 1896 that Blanche Marchesi appeared in London. She was well received, and soon made engagements to sing in all the important English concerts, appearing before Queen Victoria in 1897 and receiving from her the Diamond Jubilee Medal. In 1898 Marchesi made a notably successful tour in America. In 1899 she sang the Fidelio air at the Hallé concert at Manchester, her conductor being Hans Richter. Impressed by the beauty of her voice and by her pronounced ability, Richter persuaded her to appear in opera, and in 1900 she appeared as Brünnhilde in Die Walküre at the Prague Royal Opera House. After filling an engagement at the Brussels Royal Opera House, she sang two seasons in English Opera at Covent Garden, appearing in the roles of Isolde, Santuzza, Brünnhilde, Elsa, Elizabeth, Gioconda, Leonore, and Carmen. In 1904 she sang at the

Sheffield Opera Festival, and at Leeds in 1906 she received command to sing at the Court of Brussels, where she was most graciously received. She then went to Berlin, after an absence of ten years, and scored a great triumph. In spite of much work in opera and concert Madame Blanche Marchesi has formed a large class in London, and has developed some very fine pupils. She is exceedingly versatile, and is said to regret that she was unable to follow a career as a dramatic writer, in which line of work she was encouraged by Dumas, Laube and Björnson.

Marchesi, Luigi or Lodovico. 1755-1829.

Called Marchesini. Handsome and brilliant opera-singer; born at Milan. His father played the horn at Modena and was his first teacher. He received training at Bergamo, as a sopranist, under Caironi and Albujoi, later completing his musical education at Milan under the conductor, Fioroni. In 1774 he made his debut at Rome in a woman's part, and was immediately successful. In 1775 the Elector of Bavaria engaged him to sing at his chapel, but this engagement lasted only until the Elector's death, two years later. Marchesi now sang in Milan, Venice and Treviso, and also in Munich, receiving the greatest applause. By 1778 he had obtained a place in the San Carlo Theatre, where he sang two seasons. In 1780 he sang in the principal cities of Italy, in Vienna and Berlin, and in 1785 went to St. Petersburg, but, fearing the rigorous climate, he went to London in 1788, where he sang until 1790. He retired from the stage in 1806, passing the remainder of his life in Milan. He composed some songs.

Marchesi, Mathilde. 1826-

Concert-singer and teacher; born at Frankfort-on-the-Main, where her father was a wealthy merchant. In 1843, on the loss of his fortune, she began to study singing at Vienna with Nicolai, going to Garcia in Paris in 1845, and at the same time studying declamation with Samson, who was Rachel's teacher. In 1849 she settled in London, and became well known as a concert-singer. She married Salvatore Marchesi in 1852, and with him toured Germany, Holland, Belgium, Switzerland and France. In 1854 she

became professor of singing at Vienna Conservatory, where she developed Ilma de Murska and Fricci Kraus. In 1861 she went to Paris, where she published her École du Chant, considered by such masters as Rossini as a superior text-book. From 1865 to 1868 she taught at Cologne Conservatory, leaving to continue her work at the Vienna Conservatory, where she remained until 1878, having as her pupils Etelka Gerster, Madame Schuch, Proska and others. She returned to Paris in 1881, and, although advanced in years, she is still teaching, and is considered the foremost teacher for feminine voices. Among her former pupils are Melba, Calvé, Sanderson, Eames and Adams. The Emperor of Austria awarded her the Cross of Merit of the first class, besides which honor she has been decorated by the Emperor of Germany, the King of Saxony and the King of Italy. She belongs to the St. Cecilia Society at Rome and to the Academy at Florence. She has published twenty-four books of vocal exercises; a Grand Practical Method; Exercises Élementaires; Études d'agilité avec par les; École Marchesi, l'Art du Chant, Vocalises pour une, deux et trois voix; besides her reminiscences, Marchesi and Music, which appeared in 1897.

Marchesi, Salvatore, Cavaliere de Castrone, Marchese della Rojata. 1822-

Italian barytone singer and teacher; born at Palermo. While studying law at Palermo he also took singing and composition of Raimonde; continuing his musical education at Milan under Fontana and Lamperti. Banished from Italy in 1848, he came to America, where he made his debut in the opera, Ernani. He went to London, studying there with Garcia, and appeared in concert for many years, marrying Mlle. Graumann in 1852 and afterward appearing in concert with her in Berlin, Brussels, London and in Italy. In 1854 he taught singing at the Conservatory in Vienna. In 1862 he was appointed Court singer to the Duke of Saxe-Weimar, and in 1865 he went to the Cologne Conservatory, remaining there until 1869. He was in Vienna again from 1869 to 1881, and has since then stayed in Paris. He has written some beautiful music for French, German and Italian words, as well as a Vocal Method, his twenty vocallizzi elementari e progressivi,

and some Italian translations of German and French Opera librettos. He received the orders of St. Maurice and St. Lazarus from the King of Italy.

Marchetti (mär-kĕt'-tĭ), Fillippo. 1831-1901.

Italian opera-singer and teacher; born in the Province of Macerata, Italy. When twelve years old he began the study of music under Bindi, going to Naples in 1850 to study at the Real Collegio di San Pietro a Manjello with Carlo, Conti and Giuseppe Lillo. In 1854 he returned home, and devoted himself to writing the opera, Gentile da Verano, which was very successfully performed at the Teatro Nazionale at Turin in 1856. This was so well received that the manager of the theatre immediately secured the rights to produce La Demente, an opera, upon which he was then at work. This opera was performed at the Teatro Carignano at Turin in 1856 and the following year at Rome and Jesi. Although both these operas had been successful, Marchetti could get no one to stage Il Paria, his next opera, and for a while wrote only ballads and chamber-music. In 1862 he moved to Milan, where he met the poet, Marcelliano Marcello, who prevailed upon him to write music for a libretto he had prepared from Romeo and Juliet. When this opera was performed at Trieste in 1865 it received but little attention, but on its appearance at Milan two years later it was well received, although Gounod's Romeo and Juliet was running at La Scala at that time. His best work, Ruy Blas, came out at La Scala in 1869 and brought him wide recognition, being performed successfully at Her Majesty's Theatre under the management of Mapleson. Gustavo Wasa, which appeared in 1875, and Don Giovanni d'Austria, performed in 1880, were neither very successful, and after these Marchetti gave all his attention to teaching. In 1881 he became president of the Reale Accademia di Santa Cecilia of Rome, and in 1885 he was made director of the Liceo Musicale, a position which he occupied until his death.

Marchettus (mär-kĕt-toos) of Padua.

Early Fourteenth Century theorist, who made praiseworthy efforts to enlarge and simplify the means of musical expression. Nothing is known of his life except that he was at one time employed by Rainier, the Prince of Monaco. His two great works, Lucidarium in arte musica planæ, and Pomerium artis musicæ miserabilis, may have been written at Verona and Cesena. Manuscripts of them at Milan and Rome indicate that the works date from 1274 to 1283, but their dedications lead to the belief that they did not appear until later than 1309. The Lucidarium is interesting for its peculiar system of chromaticism, and the Pomerium as showing the change from the French to the Italian form of notation. The writer realized that improvement was necessary in writing the notes of small value, but his solution of this and other theoretical problems which he studied lacked the simplicity necessary for success.

Maréchal (măr-ā-shăl), Charles Henri. 1842-

A French dramatic composer; born in Paris; studied at the Paris Conservatory, where he took the Grand Prize of Rome in 1870. His first dramatic composition was the one-act comic-opera, Les amoureux de Catherine, which was produced at the Opéra Comique in 1876. Other operas which have been produced are Derdamie; Calendal; La Taverne des Trabans; l'Étoile, also musique de scène for Les Rantzau; Crime et châtiment; l'Ami Fritz; the sacred drama, Le miracle de Naim; orchestral-pieces; sacred music; piano-pieces; and songs.

Marenzio (mä-rĕn'-tsĭ-ō), Luca. 1550-1599.

Called by his Italian contemporaries, "il piu dolce Cigno d'Italia;" born at Coccaglia, between Brescia and Bergamo. The date of his birth is generally placed about 1550 to 1560. He was descended from a noble family of Brescia, to which city he went when very young to study music under the patronage of the Archpriest Andrea Mazetto. He became a choir-boy in the cathedral and studied under Contini, then cathedral organist. He began to publish his madrigals in 1581, in Venice, dedicating the first book to the Duke of Ferrara. He became Court musician to King Sigismond III. of Poland, who took great delight in him, paying him one thousand scudi a year for his services, besides giving

him the order of knighthood. In 1591 ill health compelled him to give up his post at the Court of Poland and return to Rome. He was warmly welcomed in Rome, and in 1595 he was made cantor to the Pontifical Chapel by Cardinal Cintio Aldobrandino, which position he held until his death, in 1599. He was buried with great pomp at San Lorenzo, in Lucina. He perfected the madrigal, in which form he wrote much music, his principal works being nine books of madrigals for five voices; six books for six voices, each book containing from thirteen to twenty numbers; five books entitled Villanelle e Arie alla Napolitani; a hundred and thirteen numbers for three voices and one for four voices; one book of twenty-one numbers for four voices; and two books of four-part motets. Many of his madrigals were published in England, where they enjoyed great vogue for a while, and where some of them were preserved by the Madrigal Society.

Maretzek (mä-rĕt'-shĕk), Max. 1821-1897.

Conductor and composer; born at Brünn, in Moravia. He graduated from the University of Vienna, studying medicine two years, and under Kapellmeister von Seyfried studying composition and theory. As conductor of an orchestra he traveled in Germany, France and England, where, in 1844, he assisted Balfe in his duties at Her Majesty's Theatre. In 1848 he came to the United States, where, from 1849 to 1878, he produced Italian Opera in New York, Havana and Mexico. Beside his work as conductor and manager of operas, he has written two operas, Hamlet, produced at Brünn in 1843, and Sleepy Hollow, which came out in 1879; also some piano-music; songs; and chamber and orchestral music.

Mariani (mä-rĭ-ä'-nē), Angelo. 1822-1873.

Italian orchestra conductor; born in Ravenna. As a child he studied violin with Pietro Casolini, later taking up harmony and composition under Levrini, a monk of Rimini, and studying with Rossini in the Liceo Filarmonico at Bologna. For a while he appeared as solo violinist in concerts, or played first violin in various orchestras, becoming conductor of the orchestra at Messina in 1844. Later he was conductor at Milan and Vicenza. In 1847 he went to Copenhagen as conductor of the Court Theatre, writing his Requiem Mass for the funeral of Christian III., during this engagement. When revolution broke out in Italy in 1848 he returned to his native land and joined the ranks of the volunteers. At the close of the war he went to Constantinople, where he composed a hymn dedicated to the Sultan, also his two grand cantatas, La Fidanzata del guerriero, and Gli Esuli, works which both represent Italy's struggles for freedom. In 1852 he returned to Genoa, where he was immediately appointed conductor of the Teatro Carlo Felice orchestra, which he made the first in Italy. He conducted at Venice and Bologna for short periods, but gave most of his attention to the orchestra at Genoa. At Pesaro in 1864 he directed the grand fêtes arranged in honor of Rossini. In 1871 he introduced Lohengrin to the Italian public at Bologna, conducting that opera so successfully that he received the enthusiastic commendation of Wagner himself. He died in Genoa in 1873, and was buried at Ravenna. The city of Genoa placed a bust of him in the vestibule of Carlo Felice, gave his letters to the town library, had the portrait of Wagner, which that musician gave to him, hung in the Palazzo Civico, and placed his baton in the Civic Museum, beside the violin of Paganini. He was a man of magnetic personality, beloved by all the members of his orchestra. He published several collections of charming songs: Rimembranze del Bosforo; Il Trovatore nella Liguria; Liete e tristi rimembranze; Nuovo Album Vocale; and Alto pezzi vocali.

Marin (mă-răñ), Marie Martin Marcel. 1769-1830.

French violinist, harpist and composer; born at Saint-Jean-de-Luz, near Bayonne; first taught music by his father, Guillaume Marcel de Marin, then studied the violin with Nardini, and the harp for a short time under Hockbunker in France, though he taught himself nearly all he knew of the latter instrument. In 1783 he went to Italy, and was made a member of the Society of Arcadians in Rome. He then went to a military school at Versailles, where he remained until

1786, and became a captain of dragoons. After a short military service he was given a leave of absence, and toured Austria, Prussia and Spain. During the French Revolution he went to England, where he became a successful teacher. He returned to France during the Consulate, and settled at Toulouse, where he died about 1830. He was a thorough musician both of the harp and violin, being especially known for his remarkable harp compositions of various kinds.

Mario (mä-ri-ō), Giuseppe, Conte di Candia. 1810-1883.

Operatic tenor, whose elegance and personal beauty helped to make him a great favorite of his time. Cagliari is generally conceded to be his birthplace, and though the date is uncertain, being given as 1808, 1810 and 1812, there is reason to believe 1810 is correct. Of noble family, his father had been a general in the Piedmontese Army and he himself studied the profession of arms in the Military Academy at Turin, and later became an officer in the Piedmontese Guard. In 1836 he went to Paris, where he was urged to go on the stage. He hesitated, but at last signed a contract with the manager of the Opéra, where, in 1838, he appeared in Robert le Diable. He had spent some time studying under the direction of Michelet, Ponchard and Bordogni, but was not a finished singer on his first appearance, and owed his immediate success in great measure to the natural beauty of his voice and to his personal charm. In 1839 he sang in London in Lucrezia Borgia, and in 1840 he became a member of the Italian Opera Company in Paris. From 1843 to 1846 he sang in Rubini's place in the quartet with Tanborini, Lablache and Mme. Grisi, who afterward became his wife. For twenty-five years he and Grisi appeared in opera in Paris, London and St. Petersburg. They came to America for the season of 1854 under Hackett's management, and opened the new building of the Academy of Music, New York., with a performance of Norma. In 1867 Mario retired from the stage, living for a while in Paris, then going to Rome, where he died. Among the operas he has appeared in are Don Pasquale, Ugonotti, La Favorita, and Don Giovanni; and the roles of Almavivo, Raoul, and Gennaro. He was

more than ordinarily successful in chamber-concerts, where his elegance and grace appeared to the best advantage. His voice was delightful, and his style of delivery and stage presence unusually charming. He had also great taste in the matter of costume, and always appeared on the stage artistically dressed.

Markull (mär-kool'), Friedrich Wilhelm. 1816-1887.

Organist, pianist, composer and critic; was born at Reichenbach, near Elbing, in Prussia. He was the pupil of his father and of Karl Kloss at Urban, and studied the organ and composition with Friedrich Schneider at Dessau. In 1836 he was made first organist of the Marienkirche at Danzig and conductor of the Gesangverein. He was also critic for the Danziger Zeitung. In 1847 he became Royal musical director. He composed three operas, Maja und Alpino, or Die bezauberte Rose; Der König von Zion, and Das Walpurgest; the oratorios Johannes der Täufer, and Das Gedachtniss der Entschlafenen; symphonies; piano works; and a Choralbuch.

Marmontel (măr-môñ-tel), Antoine François. 1816-1898.

Piano-player and teacher; was born at Clermont-Ferrand, Puy-de-Dôme. He received his musical education at the Paris Conservatory, studying piano under Zimmermann, composition under Lesueur, fugue under Halévy and harmony under Dourlen. In 1832 he received first prize for piano-playing, and in 1848 he was made professor of piano at the Conservatory, succeeding Zimmermann. In this capacity he gained a wide reputation and was the master of such pupils as Bizet, Th. Dubois, Planté, Wieniawski, E. Duvernoy and Thomé. He composed a great deal of piano music, mostly of an instructive nature, among his writings being a hundred easy studies, entitled L'Art de déchiffrer, Études, École de mécanisme, Études de salon, and École élémentaire de mécanisme et de style; besides sonatas, serenades, salon-music, and some dances. Besides his compositions he has written much on musical subjects, his literary work including Virtuoses contemporains; Les Pianistes célèbres; L'Art classique et moderne du piano; and a Petite Grammaire populaire.

Marpurg (mär'-poorkh), Friedrich. 1825-1884.

Distinguished violinist and pianist; grandson of Friedrich Wilhelm Marpurg; born at Paderborn. Studied in Leipsic under Mendelssohn and Hauptmann, and after completing his musical education toured Poland, Prussia and Pomerania. Was appointed conductor of the Opera at Königsberg and also led the local symphony and chamber concerts. Taught for a while as director at the Musical Academy and later at a school of his own. In 1854 he was appointed director of the Liedertafel at Mainz and in 1864 Hofkapellmeister at Sondershausen. From 1866 to 1868 he lived at Wiesbaden, then went to Darmstadt, succeeding Mangold in the directorship of the Court Orchestra. In 1872 he gave up this position to become Chapelmaster at Freiburg, going to Laybach in 1875, then returning to Wiesbaden. He is accredited with three operas, Musa, der letzte Maurenkönig; Agnes von Hohenstaufen and Die Lichtensteiner.

Marpurg, Friedrich Wilhelm. 1718-1795.

Eminent German writer on the theory of music; was born at Seehausen, in Altmark, Saxony. In 1746 he was appointed secretary to General Rothenburg at Paris, where he came in contact with Voltaire, d'Alembert and Rameau. He lived for a while in Berlin, then in Hamburg, and in 1763 he settled in Berlin to take charge of the government lottery. In 1750 he started a musical journal, entitled Der Kritische Musikus an der Spree, of which only fifty numbers were issued. In 1754 he began to publish Historisch-Kritsche Beyträge zur aufnahne der Musik, and from 1759 to 1764 he published Kritsche Briefe über die Tonkunst. He also wrote the celebrated Handbuch bei dem Generalbasse und der Composition, which exploits Rameau's system, Anleitung zur Singecomposition, Abhandlung von der Fuge, six sonatas for piano, and some sacred and secular songs. He was preparing a History of the Organ when he died.

Marschner (märsh'-nĕr), Heinrich. 1795-1861.

One of the most talented disciples of Weber and Spohr in German romantic opera; was born at Zittau. In childhood he studied music and made such rapid progress that he soon outgrew the teachers under whom he was placed. He studied at the Gymnasium and sang in the choir of the church at Bautzen. He went to Leipsic to study law in 1813 and while there pursued the study of music under the cantor, Schicht. In 1817 he went to Vienna with Count Thaddäus von Amadée, and while there met Beethoven, Klein and Kozeluch, who advised him to devote himself to the composition of sonatas, symphonies and such music. He taught music for a time in Presburg, and wrote Der Kyffhäuserberg, Saidor and Heinrich IV., which Weber produced at the German Opera in Dresden in 1820. This made so favorable an impression that in 1823 Marschner was made chapelmaster of German Opera, acting with Weber. This relationship proved a harmonious one, and in 1824 Marschner was made music-director. He resigned his position on the death of Weber and became chapelmaster of the Leipsic Theatre. The following year he produced Der Vampyr, which in spite of its gruesome libretto attained remarkable success, and was even produced in England in 1829, where it ran for about two months and received great applause. In 1829 he produced Der Templer und die Jüdin, for which with his brother-in-law, Wohlbrück, he constructed the libretto from Scott's Ivanhoe. In 1831 he became Court chapelmaster at Hanover, a post he held for twenty-eight years. In 1833 he produced his masterpiece, Hans Heiling, to a libretto by Eduard Devrient. This opera immediately attained the greatest success and has ever since held a place on the stage in Germany. In 1830 he directed its performance at Copenhagen and made so good an impression that he was offered the general music directorship of Denmark, which honor he declined. This opera proved his last important work; in 1859 he was pensioned and given the title of General-music-director; two years later he died at Hanover. Some of his other compositions are Schön Ell; Der Bäbu; Adolf von Nassau; La Fiancée du Fauconnier; Le Château au Pied du Mont Etna; overture to Le Prince de Hombourg; Austin; Lucretia; Der Holzdiet; Incidental

music to Die Hermannsschlacht; ten collections of songs for four male voices; twenty collections of songs; romances; German and Italian airs for high voice with piano accompaniment; sonatas; songs and fantasies.

As a writer of the dramatic romantic school, Marschner ranks next to Weber and Spohr. His compositions are smooth and melodious and have excellent and full orchestration, which shows him a master of his craft. His ideas show the influence of Rossini and still more of Weber. His favorite subject seems to have been the ghostly and uncanny, which he treated with unusual skill. He wrote rapidly in spite of the elaborate orchestration of most of his works and the difficult harmony he employed. Although most of his minor works are forgotten, Der Vampyr, Hans Heiling and Der Templer und die Jüdin are standards of the German opera stage today.

*** Marshall, John Patton. 1877-**

Composer and musical instructor; born at Rockfort, Massachusetts. In 1894 he went to Boston, where he studied piano with B. J. Lang and Edward MacDowell, and composition under H. A. Norris and G. W. Chadwick. In 1895 he became organist and choirmaster of St. John's Church, Boston, and held this position for ten years. When the Department of Music was founded at Boston University in 1903 he was appointed professor of history and theory of music, and is still serving in this capacity, 1908. He has published a number of songs and piano-pieces.

Marsick (mär-sĭk), Martin Piérre Joseph. 1848-

Belgian violinist, celebrated as a quartet and solo-player; born at Jupille, near Liège. When eight years old he entered the music-school at Liège and after two years' study, was given first prize in preparatory classes. In 1864 he gained the gold medal awarded to pupils showing unusual talent. The following year he entered the Brussels Conservatory where he studied violin with Léonard and composition under Kufferath until 1867. In 1868 he went to Paris for a year of study under Massart and in 1870, receiving an allowance from the Belgian government, he went to Joachim. He made a successful debut

at the Concerts Populaires in Paris, in 1873, then traveled in Belgium, England, France and Germany with good success. In 1877 he organized a quartet in Paris which consisted of Delsart, Remy, Waefelghem and himself and which became noted throughout Europe. In 1892 he received the appointment of professor of violin at the Paris Conservatory, succeeding Massart. He toured the United States in 1895 and 1896 and was well received although he did not create so profound an impression as have Ysaye, Kubelik and others. His technique is marvelous, his tone light and clear, and his rendition smooth and graceful, but there is a coldness about his playing that keeps him from making a deep or lasting impression. He has composed three violin concertos; two rêveries; intermezzo; berceuse; tarentelle; agitate; romance; adagio in G minor; adagio scherzando and other concert pieces for his instrument.

Marston, George W. 1840-

American composer of piano-music; born at Sandwich, Massachusetts. When twelve years old he began the study of music in his native town, and at the age of sixteen was organist in a church. Removing to Portland, Maine, he studied under John W. Tufts, and has been twice to Europe studying at Florence, London and Munich. Especially noteworthy is his music written for Heine's Du bist wie eine blume, and his score to There Was an Aged Monarch. Among other well-known pieces are Ariel's Songs, from The Tempest; Im Wunderschönen Monat Mai; Wen der Frühling auf die Berge Steigt; Douglas, Tender and True; The Boat of My Lover; and On the Water. He has also written a sacred cantata, David; Te Deums and anthems for church use.

Marteau (mär-tō), Henri. 1874-

Noted French violinist; born at Rheims. His musical talents were early fostered because his parents were both musically inclined, his father being an amateur violinist, president of the local Philharmonic Society and his mother a finished pianist who had studied with Clara Schumann. When he was five years old Sivori visited his parents and took the greatest interest in him,

giving him a violin and persuading his father to educate him to be a professional violinist. For three years he was taught by Bunzl, then sent to Léonard in Paris, and when ten years old he made his debut under Richter at a concert of the Vienna Philharmonic Society, and afterward played in Germany and Switzerland. In 1885 Gounod chose him to play the violin obbligato of a piece he had written for the Joan of Arc Centenary celebration at Rheims, which he had dedicated to him. At the Paris Conservatory he received first prize for violin playing in 1892 and Massenet wrote a concerto for him. He came to America first in 1893, when he was most cordially received and his rendering of Bruch's G minor concerto was given twelve recalls at a Boston Symphony concert He also played in Russia in 1897 and the spring of 1899. He returned to America in 1898 and this time he played a violin concerto written for him by Dubois, with whom he had studied composition and harmony at the Conservatory. Marteau's tone is warm and brilliant and his technique is remarkable for its sureness and delicacy. His violin is a fine Maggini which once belonged to Maria Theresa of Austria, and was given by her to one of her chamber musicians who carried it back to Belgium, where it fell into the hands of a collector who sold it to Léonard, from whom Marteau received it at that master's death. It is an instrument of almost viola-like depth of tone and is heard to special advantage in the marvelous chords of a Bach sonata. In the field of composition Marteau is represented by a cantata, entitled La Voix de Jeanne d'Arc. At the present he is occupying the position of professor of violin at Geneva Conservatory.

Martin, Sir George Clement. 1844-

English organist, composer and teacher; born at Chipping-Lambourn, Berkshire. When sixteen years old he took up the study of music alone, studied with J. Pearson, and later with Sir John Stainer, organist and composer at Magdalen College, Oxford, receiving his degree of Bachelor of Music in 1868, and becoming Fellow of the College of Organists in 1871. He was made organist at Lambourn and while filling that position he organized a choral society which later performed many standard works. He used the village brass band in connection with his church-music and in after years he wrote church-music with a part for brasses. In 1871 he was made organist at Balkeith Palace, and for a time played the organ of St. Peter's Church in Edinburgh; in 1873 he went to London to take charge of the choir in St. Paul's Cathedral, where Sir John Stainer had become organist, and where in 1876 he became suborganist, succeeding Stainer in 1888. He took charge of the music for Queen Victoria's Diamond Jubilee, and for his services on that occasion was knighted. In 1883 he received the degree of Doctor of Music from the Archbishop of Canterbury and was appointed teacher of organ at the Royal College of Music, a position which he has since resigned. Among his church compositions may be mentioned Morning and Evening Communion and Evening Service in C for voices and orchestra; a Magnificat and Nunc Dimittis in A; Communion Service in A; seven anthems; songs and part-songs.

Martin y Solar (mär-tēn' ē sō-lär'), Vicente. 1754-1810.

Spanish writer of operas, who for a time rivaled Mozart in popular favor; born at Valencia. He sang in the choir of Valencia and later became organist at Alicante. In 1871 he went to Florence, where he wrote the opera, Ifigenia in Aulide, to be performed at the following carnival. His next works were Astartea and the ballet, La Regina di Golconda. In 1783 he produced La Donna festiggiata and L'accorta cameriera at Turin, and in 1784 he brought out Ipermestra in Rome. In 1785 he went to Vienna, where he met Da Ponte who wrote the libretto to his Il burbero di buon cuore, which was so successful that he published La capricciosa coretta, L'arbore di Diana and Une Cosa Rara very soon afterward. Of these Une Cosa Rara became immensely popular, quite overshadowing Mozart's Figaro which came out about that time. In 1788 Martin went to St. Petersburg, where he became director of Italian Opera and was made an Imperial councillor by Emperor Paul I. When French Opera was substituted for Italian in 1801 Martin was deprived of his posi-

tion and forced to fall back upon teaching for a living. He died at St. Petersburg in 1810. Besides his operas mentioned he wrote the operas Gli sposi in contrasto and Ille de l'amour and the cantata, Il Sogno; a mass; Domine salvum fac; some canons and twelve Italian ariettas.

Martinez (mär-tē'-nĕth), Marianne. 1744-1812.

Pianist and composer; well known and esteemed in the musical circles of her time; born at Vienna. Her father was in the service of the Pope, and Metastasio, who lived for many years in their household, superintended her education. Haydn, who also lived with them in an attic-room, taught her harpsichord lessons and Porpora taught her singing. The hopes of these illustrious instructors for her were fully realized, for she became an excellent musician and a brilliant woman. Her musical evenings were frequented by such men as Mozart, Hasse, Gerbert and Burney She devoted much of her time to the instruction of prominent young musicians, and in 1773 became a member of the Musical Academy of Bologna. In 1788 her oratorio, Isacco, with words by Metastasio, was given with great success by the Tonkünstler Societät and is thought to be her masterpiece. Among her other works are two oratorios; a mass; a Miserere, in four parts; several songs for four and eight voices; motets and other sacred music; orchestral symphonies and overtures; and concertos for the piano.

Martini (mär-tē'-nē), Giambattista or Giovanni Baptista. 1706-1784.

Composer and writer, whose vast musical knowledge brought him world-wide reputation; born at Bologna. His father began his musical education by teaching him violin and piano; later he sent him to Padre Predieri for singing and to Riecieri for counterpoint. He entered the Franciscan Convent at Lago, taking orders in 1822, and in 1825 returning to Bologna, where he became conductor at San Francisco Church. With Giacomo Perti he studied music, and with Zanotti, the mathematician, he is said to have studied mathematics eagerly in order to fit himself thoroughly for the work he wished to do. He gradually acquired the most comprehen-

sive knowledge of music and amassed a library on that subject which outclassed every other library in existence. He became famous throughout Europe, and from every country musicians flocked to him for advice or criticism. The very greatest musicians of his day considered him the final authority on disputed questions and were glad to accept his opinion. He had many students and his gentleness and eagerness to serve them coupled with his vast knowledge won him universal admiration and affection. Among his most celebrated students were Ruttini, Ottani Stanislao Paolucci, Sarti and his favorite pupil, Mattei, with whom he afterward founded the Liceo Filarmonico of Bologna. Among the many famous personages whose friendship he enjoyed were Frederick the Great and Pope Clement XIV. He died at Bologna in 1784 and so great was the mourning of his countrymen and the esteem in which he was held that a medal was struck in his honor by Tadolini. Most of his magnificent library was given to the Liceo Filarmonico of Bologna, and the remainder became the property of the Imperial Library at Vienna. Martini was a member of the two academies at Bologna and of the Arcadians of Rome. His two greatest works are Storia della Musica, in three volumes; and Esemplare ossia Saggio a di contrapunto, in two volumes; besides which he has written, Litanæ; twelve Sonata d'intavolatura; Duetta da camera a diversi voci, which were printed. In manuscript form we have two oratorios, masses a farsetti and three intermezzi.

Martini, Jean Paul Égide. 1741-1816.

Composer of stage music, whose real surname is Schwartzendorf; born at Freistadt in Upper Palatine. At the age of ten played the organ in the Jesuit Seminary at Neustadt, and during his studies at the University of Freiburg he was organist at the Franciscan Convent. He went to France, and, arriving penniless at Nancy in 1760, he was befriended by the organ-builder Dupont, and saw the building of an organ with fifty stops for the Nancy Cathedral, which inspired his École d'Orgue In 1864 he won a prize offered for a march for a regiment of Swiss Guards. By the influence of the Duc de Choiseul

he was made officer of a hussar regiment, and given an opportunity to compose much military music. In 1771 he brought out his first opera, L'Amoreux de Quinze Ans, which proved so successful that he left the army and became musical director to the Prince de Condé, later being made conductor of the Theatre Feydeau, a position which he held until the French Revolution. After the Revolution he lived in Lyons, returning to Paris in 1794 and being made inspector at the Conservatory in 1798, where he remained until 1802. At the restoration in 1814 he became superintendent of Court music and wrote a Requiem Mass for Louis XVI., which was performed in 1816, and for which he was decorated with the Grand Cordon of the Order of St. Michael. His music was very brilliant and his church-music more dramatic than religious. Among his writings are his operas, L'Amoreux de Quinze Ans; Le Rendezvous nocturne; Le Poëte supposé; La Bataille d'Ivry and Le Fermier cru sourd. He also wrote his cantata for the marriage of Napoleon and Marie Louise; the charming song, Plaisir d'amour and much chamber-music as well as some church-music.

*** Martucci (mär-toot'-chē), Giuseppe. 1856-**

Composer, concert pianist and conductor; born at Capua, January 6, 1856. His early musical education was directed by his father who was a trumpet-player. When ten years old Martucci began appearing in public, and in his eleventh year scored a pronounced success in Naples. He was admitted to the Royal Conservatory of Music in that city in 1867 and for five years studied there, taking counterpoint and composition of Lauro Rossi and P. Serrao, harmony of Carlo Casta and piano of Cesi. After graduating from the Conservatory he taught and played piano in concerts for about two years, and in 1874 competed for a professorship at the University, winning it from such competitors as Bonchard, Palumbo and Simonetti, although he was then but a youth of eighteen. At about the same time he became leader of the Neapolitan Quartet Society, directing the work for eight years with pronounced success. He was also conductor of the Orchestral concerts instituted by the Prince of Ardore,

and in that position did excellent work, giving a series of concerts at the Exposition of Turin in 1884. In 1888 he had charge of all vocal and orchestral music performed at the Exposition of Bologna. In 1902 he was made director of the Royal Conservatory of Music at Naples. He is now at the head of the Musical Lyceum at Bologna.

In 1875 he made an extended tour through Germany, France and England, remaining four months in London, and playing in Dublin. In 1878 he appeared in Paris and was heard by Rubinstein, who expressed the highest admiration for him, calling him the "Glory of Italy," and personally conducting a performance of Martucci's Concerto in B minor. He greatly broadened musical knowledge in Italy and introduced the English composers Parry and Stanford. In 1866 he succeeded Luigi Mancinelli as director of the Lyceum at Bologna and devoted most of his time and energy to orchestral direction. Under his baton the orchestral concerts of Bologna and Milan developed into the highest type of artistic and intellectual interpretation. He is a member of the Accademia Reale of Naples, as well as Cavaliere dei San Maurizio e San Lazzaro and Commentadore della Corona d'Italia.

Of Martucci's one hundred and fifty compositions the first symphony, in D minor is usually considered the finest. It was performed at the Royal College of Music in London in 1898. Others are the piano concerto in B flat minor and an admirable quintet in E flat; piano quintet in C; variations and fantasia for two pianos; capriccio and toccata for piano; novelletta, scherzo and notturno for piano; a concerto for piano and orchestra in D minor; a sonata for organ; piano trio in E flat; sonata for piano and cello; six volumes of compositions for piano; Pagine Sparse for voice and piano; also many other compositions.

*** Marty (măr-tē), Eugène Georges. 1860-**

Modern French composer and conductor, whose work shows the influence of Massenet; born in Paris. At the age of twelve he entered the Conservatory, where he took a course in tonality from Gillet, piano from Crohare, harmony from Dubois, organ

and counterpoint for César Franck, and fugue and composition from Massenet. He took first prize in harmony and tonality in 1882 and by the unanimous vote of the jury was awarded the Grand Prize of Rome, for his cantata, Edith. Traveling in Germany, Sicily, Tunis and Italy, he sent home a number of compositions from Rome and returned to France in 1890. He immediately became general director of the choir in the Lyric Theatre, and in this capacity mounted Samson and Delilah. In 1892 he was made professor of classics in choral singing at the National Conservatory, where he remained until 1904, when he was given the title of Professor of Harmony by the ministry. From 1893 to 1896 he directed Grand Opera. In 1899 he was made leader of an orchestra at Barcelona, and from 1890 to 1892 held a similar position at the Opéra Comique in Paris and at the same time became chief of the orchestra at the Conservatory concerts, a position which he is still filling. In 1906 he was made director of orchestra for Classic concerts at Vichy; in 1898 he was named an officer of public instruction, and in 1900 was made Chevalier of the Legion of Honor. His most important works are a two-act opera, Daria; the three-act opera, Le Duc de Ferrare; La Grande Mademoiselle; the pantomime, Lysic; Ballade d'hiver, for orchestra; overture de Balthasar; dramatic poem, Merlin enchanté; Matinée de printemps; orchestra suite; choruses and songs; and a suite, Les Saisons.

Marx (märx), Adolf Bernhard. 1799-1866.

Editor, lecturer, musical director and composer; born in Halle. He studied for the bar, but his love for music soon led him to abandon the legal profession. He studied harmony under Türck at Halle, and in Berlin he was a pupil of Logier and Zelter. He taught composition, piano and singing until 1824 when, with a musical publisher, Schlesinger, he founded the Berliner allgemeine musikalische Zeitung, which during the seven years of its existence had much influence on the musical development of Germany, widening the appreciation of Beethoven and bringing to the fore some little known works of Handel and Bach. In 1827 he received the

degree of Doctor of Music from the University of Marburg, and in 1830 was appointed professor in Berlin Conservatory, where he became director in 1832. In 1850 he was instrumental in founding the Berlin Conservatory, but in 1856 he withdrew from it to devote himself to his pupils, literary work, and lectures at the University. At one time he was intimate with Mendelssohn, but the latter's adverse criticism of his writings offended him and the friendship cooled. His theoretical writings and his work on the musical paper which he edited did much for the advancement of music in Germany. Among his works are the oratorios Moses and Johannes der Täufer; music for the drama, Jery und Bätely; some cantatas; songs; and choruses. Among his literary works are Die Kunst des Gesangs; Die Lehre von der musikalischen komposition; and many other writings on the theory of music.

Marxsen (märx'-zĕn), Eduard. 1806-1887.

German organist and pianist; was at one time instructor of Brahms. He was born at Nieustadten, near Altona, which was the place of his death. He began preparing for the ministry but gave it up for musical pursuits, studying first with his father, whom he assisted as organist, then with Clasing at Hamburg and later at Vienna with Bocklet and Seyfried. He finally settled at Hamburg, gave a successful concert of his own compositions and became prominent as a teacher, Brahms and Deppe being among his pupils. He wrote Beethoven's Schatten, considered his best work; orchestral symphonies and overtures; marches; sonatas; and other piano-music.

Marzials (mär-tsĭ-äls'), Theophilus. 1850-

Composer of vocal music and poet; born at Brussels. Was a pupil of Malcolm Leonard Lawson in London and later studied in Paris and Milan. Since 1870 he has superintended the musical department of the Library of the British Museum. He is a barytone singer of some merit. Among his compositions are the songs May Music, The Miller and the Maid, Ask Nothing More, When My Jim Comes Home, The Garland, Twickenham Ferry, and Three Sailor Boys.

*** Marzo (mär'-tsō), Eduardo. 1852-**

Composer, teacher and at one time accompanist of many of the great singers; born in Naples, Italy, where he received his musical education under Nacciarone, Miceli and Pappalardo. He came to the United States as pianist and accompanist for Carlotta Patti, and he also accompanied De Murska, Titiens, Mario, Cary, Kellogg, Thursby, Sauret and Sarasate. In 1878 he settled in New York, teaching singing and playing the organ, first at St. Agnes Roman Catholic Church and then at All Saints. In 1881 he was knighted by the King of Italy and in 1892 elected member of the Academy of St. Cecilia in Rome. Of his compositions the church-music is ten masses, four vespers; over thirty anthems; besides forty songs, sacred and secular; also four operettas; twenty part-songs; orchestra and piano-music He has edited several collections, among them Folk-songs of Italy; Neapolitan Songs; and his text-book, The Art of Vocalization.

Mascagni (mäs-kän'-yē), Pietro. 1863-

Italian operatic composer; born at Leghorn, December 7, 1863. His father, a baker, intended him for the law so he was compelled to study secretly, and took a course at the Instituto Luigi Cherubini, studying piano, counterpoint, composition and harmony, chiefly under Alfredo Soffredini. On learning of his son's musical studies the elder Mascagni would have stopped them at once, but a kindly uncle offered to adopt the young musician, and allow him to pursue his chosen career. In this uncle's house he wrote his first musical compositions, a symphony in C minor for small orchestra and a Kyrie in honor of Cherubini's birthday which were both performed at the Instituto Luigi Cherubini in 1879. In 1881 appeared In Filanda, a cantata for solo voices and orchestra, which was favorably mentioned at a prize composition arranged by the International Exhibition of Music at Milan. During this same year Mascagni's uncle died and he returned to his father, who had now become reconciled to his musical pursuits. His next effort was a musical setting for a translation of Schiller's Ode to Joy, which, performed at the Teatro degli Avvalorati, attracted the interest of

Count Florestano de Larderel, a musical amateur, who offered to send the young composer to Milan Conservatory. The offer was accepted, but Mascagni derived little benefit from study at this institution, although taught by such professors as Saladino and Ponchielli. He chafed under the restraint of the strict academic training for some time, then left to become conductor to a traveling opera troupe. For several years he traveled through Italy as conductor to various opera companies, and in this way gained his knowledge of orchestration. Finally he married and settled at Cerignola as piano teacher, director of the Municipal School of Music and conductor of the Musical Society. He was rescued from this life of insignificance and poverty by his one-act opera, Cavalleria Rusticana, the libretto of which is by Targioni-Tozzetti, after the book by Verga. This opera was offered to the publisher, Sonzogno, who awarded it first prize in a competition. The opera was produced at the Costanza Theatre in Rome, in May, 1890, and from the night of its presentation was proclaimed a success. The composer was awarded the order of the Crown of Italy by the King, and in 1895 he was made director of the Conservatory at Pesaro, a position which he lost in 1903, owing to protracted absences from his post while leading a special orchestra with which he traveled through America and Europe. His other operas have not proved lasting successes, and it appears that all of his inventiveness and originality were exhausted in the production of his first work. The names and dates of his other operas in chronological order are L'Amico Fritz, 1891; I Rantzau, 1892; Guglielmo Ratcliff, rewritten in 1895 from a work of his student days; Silvano, 1895; Zanetto, 1896; Iris, 1898; Le Maschere, produced simultaneously in seven Italian cities in 1901; Amica, 1905; to which may be added incidental music to the play built from Hall Caine's Eternal City; a cantata for the Leopardi centenary in 1898, which was performed at Recanati, and a hymn in honor of Admiral Dewey in 1899

Masini (mä-sē'-nē), Angelo. 1845-

Italian tenor; born at Forlì. In 1875, when Verdi directed the singing

of his Requiem Mass at Albert Hall, he sang in the quartet with Madame Waldmann, Madame Stolz and Signor Medini. In 1876 he sang the part of Rhadamès in Aïda when Verdi conducted its first performance in Paris. In 1879 he was engaged by Mapleson to sing in London, but he failed to keep his contract and an injunction was brought against him which caused him never to appear in England. He sang in many cities including Paris, Madrid and Buenos Ayres and went to St. Petersburg where he sang Italian Opera for many seasons, leaving finally on account of the rigorous climate. His voice was exceedingly high and rather light in quality, though quite adequate to the demands he made upon it. His disposition was exceedingly capricious.

Mason, Lowell. 1792-1872.

Called the father of American church-music; born at Medfield, Massachusetts. He was mostly self-educated, and owes more to perseverance and strict application than to instruction his knowledge of music and the place he attained in the musical world. When sixteen he was leader of the choir in the Medfield Church and was also teaching singing. A bank clerk in Savannah, Georgia, in 1812, he continued his musical work, leading choirs and teaching, and receiving his first adequate musical instruction from F. L. Abel. He made a collection of church-music which came under the notice of Dr. Jackson of the Handel and Haydn Society of Boston, who got it published by the Handel and Haydn Society under the title of the Handel and Haydn Collection of Church Music Harmonized for Three or Four Voices. The immediate success of this work encouraged Mason to come to Boston in 1826, when he began his work in that city by lecturing on church-music. Through the influence of friends he was soon made director of music at the Hanover Street, Green Street and Park Street Churches, and had a permanent contract with the Bowdoin Street Church. In 1827 he was elected president of the Handel and Haydn Society. Although very successful Mr. Mason was not doing the work in which he was most deeply interested, or which he considered most important for the advancement of music. He believed that the

knowledge of music could best be given to the American people through the medium of the public schools, and he worked unceasingly to advance this idea. He investigated various systems of teaching, and through Mr. George Wells became an enthusiastic advocate of the Pestalozzian System, which he obtained the privilege of teaching in the public schools of Boston in 1828. In 1832, in conjunction with Mr. Wells, he founded the Boston Academy of Music. In 1837 and again in 1852 he went abroad to study music and methods of teaching; in 1853 publishing his interesting Musical Letters from Abroad. It was on the trip in 1852 that he purchased the valuable musical library of the organist, Rinck of Darmstadt, which, with his own magnificent collection, he gave to Yale University after his death. By 1840 he had begun to hold his famous teachers' conventions, an idea which proved so helpful that teachers from far-away states often came. In 1851 he moved to New York, continuing to teach and in 1855 receiving the degree of Doctor of Music from the University of New York. Several years before his death he retired to Orange, New Jersey, where he died in 1872. Although Lowell Mason does not come in the first rank of musical composers, his zeal and ability as a teacher and his energy in advancing the knowledge of music have won him the highest regard from his countrymen. His compositions, in the main correct and true to musical principles, are lacking in originality and power. Among them are The Juvenile Psalmist; Sabbath School Songs; The Psaltery; The Boston Anthem Book; The Boston Academy Collection of Church Music; The Juvenile Lyre; and The Song Garden.

Mason, Luther Whiting. 1828-1896.

The man who introduced western music into the public schools of Japan. He was born at Turner, Maine, and was mostly self-educated. In 1853 he became superintendent of music in the public schools of Louisville, Kentucky, and later served in the same capacity in Cincinnati, Ohio. In 1865 he reformed the musical instruction in the public schools of Boston, and in 1879 he was invited by the Japanese Government to superintend the music in the schools of

Japan. He was successful, and it is said that within ten minutes after the beginning of his first lesson his Japanese pupils were singing as American children sing. Today public school music in Japan is known as "Mason-Song." He was shown great favor at Court, and with the Imperial Orchestra he worked to arrange the Japanese musical repertory. He experienced some difficulty in this at first because the Japanese scale is composed of five notes instead of seven, but when he explained our system, and aided by a Japanese professor of physics, related it to the colors of the spectrum, the Japanese voted to change their system, and a royal edict to that effect was given out. Mason helped the Japanese musicians restring and retune their instruments, organized a string and wind-instrument orchestra and gave successful concerts. After three years' work in Japan he was recalled to America, and later went to Germany, where he perfected his National Music Course. His great success as a teacher in Europe, Asia and America lies in the simplicity and clearness of his methods and in his enthusiasm and power of inspiring his students. He died in Buckfield, Maine.

Mason, William. 1829-

Son of Lowell Mason; teacher and composer of church-music; born in Boston, Mass. He began the study of music under his father's careful direction, went to Newport, Rhode Island, in 1843 to study under the Rev. T. T. Thayer, and about 1846 began to take piano lessons of Schmidt. At the age of seventeen he had so far advanced as to play the piano in a concert of the Academy of Music. When he was twenty years old he went to Europe. While crossing the ocean Mason met a musical publisher named Schuberth, who was personally acquainted with Liszt, and who warmly recommended him as a teacher. He had intended going to Moscheles in Leipsic, but owing to the insurrection raging at that time he stayed awhile in Paris, then went to visit Schuberth. At Schuberth's suggestion he dedicated to Liszt one of his compositions entitled Les Perles de Rosée, at the same time asking permission to become his student. Liszt accepted the dedication, granted the desired permission and invited Mason to come to Weimar to the Goethe

Festival, but Mason misread his letter, construing it into a refusal to take him as a pupil, and later on visiting Weimar took a casual speech of Liszt's as corroboration of this refusal. His mistake was not cleared up until almost four years later. Consequently he went to Leipsic to study harmony with Moritz Hauptmann, then cantor of the Thomasschule, and instrumentation with Hauptmann's pupil, Ernst Richter. In 1850 he went to Dreyschock in Prague. In 1852 Albert Wagner gave him a letter of introduction to his brother, Richard Wagner, at Bayreuth. Mason presented the letter and was most cordially received by the master. On parting from Wagner he requested his autograph and received from him the dragon theme from the Ring of the Nibelung, which was not heard by the public until twenty-five years later. In 1853 Sir Julius Benedict invited Mason to London to play at a concert of the Harmonic Union Society given in Exeter Hall. In his Memoirs of a Musical Life, Mason records that his choice of music for this occasion was Weber's Concertstück. On his return from England he went to Weimar to see Liszt, and this time his former misunderstanding was straightened out and he was cordially welcomed by the great composer.

He returned to America in 1855 and shortly afterward was married to the daughter of George Webb, with whom his father had founded the Boston Academy of Music. He made a successful concert tour, the first exclusively piano tour ever undertaken in the United States, during which he introduced Liszt's Twelfth Rhapsody and Chopin's Fantasie Impromptu to American audiences. Mr. Mason found concert tour work too great a tax, so he abandoned it and took up teaching in New York. In this line of work he introduced several innovations, such as the application of rhythmic forms to finger exercises. He introduced Schumann to his students, and also played Chopin and Brahms. With the help of the orchestra conductor, Carl Bergmann, he organized a quartet to give matinée chamber concerts, which became famous as the Mason and Thomas Quartet. The members were Theodore Thomas, first violin; Joseph Mosenthal, second violin; George

Matzka, viola; Bergmann, violoncellist, and after the first year Bergner as cellist in Bergmann's place. At a musical festival in New York in 1873 Mason played a triple concerto with Mills and Anton Rubinstein. In 1872 he was given the degree of Doctor of Music by Yale University. On his seventieth birthday an assembly of his pupils met and presented him with a loving-cup. For many years he has lived in Orange, New Jersey.

William Mason is regarded as the first American piano virtuoso, a man of brilliant technical skill and of great taste and refinement of interpretation. As a teacher he is second to none, and has formed some of our most successful American pianists, among them William Sherwood and E. M. Bowman. His books on pedagogy for music are Touch and Technic, a Method for Piano; A System for Beginners; and Mason's Piano Technics. His compositions show the influence of the classics in form and ideas and give evidence of sound training. Some of them are Amitié pour moi; Silver Spring; Ballade in B; Monody in B flat; Spring Dawn; Mazurka Caprice; Toujours, a waltz; Rêverie Poétique; Berceuse, a cradle song; Danse Rustique, à la Gigue; Romance Idyll; Romance Étude, an Improvisation, besides many others.

Massart (măs-săr'), Lambert Joseph. 1811-1892.

Violinist and teacher; born in Liège, well known on account of his excellence as a teacher, and because of the great number of brilliant violinists whom he has developed. His earliest instruction came from Delavau, an amateur of his native town, who became so interested in him that he prevailed upon the municipal authorities of Liège to grant Massart a scholarship which would enable him to study at the Paris Conservatory. He was greatly disappointed on arriving in Paris to be refused admission to the Conservatory by its director, Cherubini, on account of his being a foreigner. He began to study under Rudolph Kreutzer, who soon recognized his ability and became much interested in him. In 1843 he entered the Paris Conservatory to fill a position as professor of violin, in which capacity he gained great reputation on account of his carefulness and thoroughness. Some of his brilliant pupils are Henri Wieniawski, Teresina Tua, Martin Marsick, Pablo de Sarasate, Lotti, Camilla Urso and Charles M. Loeffler. Beside teaching Massart played in concert, although his diffidence prevented him from being very well known in this line. Massart had some success as quartet player, often performing in chamber-concerts with his wife, Louise Aglae Marson, who became professor of piano at the Paris Conservatory in place of Farrenc.

Massé (măs-sā), Felix Marie Victor. 1822-1884.

French opera composer; born at Lorient. At the age of twelve he entered the Conservatory, where he won the first prizes for fugue, harmony and piano. He studied with Halévy, and in 1844 won the Grand Prize of Rome for a composition. In 1845 his cantata, Le Rénégat, was well received, being performed three times before the public, and in 1846, Messe Solennelle, which he composed in Rome, was given successfully at the Church of St. Louis des Français. After two years in Rome, and travel through Italy and Germany, he returned to Paris and began his career as a writer of operas. His first dramatic composition, La Chambre gothique, was a decided success, as were La Chanteuse violée, Galathée, Les Noces de Jeannette and La Reine Topaze, which followed. His other operas, La Fiancée du Diable; Miss Fauvette; Les Saisons; Les Chaises à porteus; La Fée Carabosse; Mariette la Promise; La Mule de Pedro; Fior d'Aliza and Les Fils du Brigadier, all succeeded for a time but did not long hold the interest of the public. In 1860 Massé was made chorus-master at the Academy of Music. In 1860 he became professor of composition at the Conservatory in Leborne's place, and in 1872 he succeeded Auber at the Institut. The work of these institutions occupied so much time that he practically abandoned composition until 1876, when Paul and Virginia appeared. Ill health caused him to resign from the Academy in 1876, after which his composition, La Mort de Cléopatre, was written. In 1877 he became a member of the Legion of Honor. Beside the works mentioned he has written the operas, La Favorita e la Schiava; Le

Cousin Maribaux; two operettas, Une loi Somptuaire, and Le Prix de Famille, as well as three collections containing twenty songs each. Most of his work was produced at the Opéra Comique, where for a short time it was successful, but was soon forgotten. His operas are pleasing and melodious, often containing charming little songs, but lacking in force and originality.

Massenet (măs-nā), Jules Frédéric Émile. 1842-

The most popular of modern French composers of opera. He was born at Montaud, near St. Étienne, and was given his first music lessons by his mother. Later he went to the Paris Conservatory, where he won the first piano prize in 1859, the second fugue prize in 1862, and the first fugue prize, and the great Roman Prize, which he obtained through his cantata, David Rizzio, in 1863. Up to this time he had been very poor and had earned a scanty living by playing in a restaurant orchestra, but he married a wealthy woman about this time, and spent two years at the Villa Medici, which awakened in him his greatest genius. When he returned to Paris his comic opera, La Grand' tante, was performed at the Opéra Comique in 1867, but was not much of a success. It was followed in 1872 by Don César de Bazan, which gave him his first prominence. His other works were brought out in quick succession. In 1873 he wrote the overture and incidental music to Les Erinnyes; in the same year Mary Magdalen, a sort of sacred drama, modeled on the oratorio, appeared, and Ève, another piece like it, was given in 1875. His first great opera, Le Roi de Lahore, was performed in 1877, and later the same year his cantata, Narcisse; in 1880 he presented his oratorio, La Vierge, in 1881 his biblical opera, Herodiade, in 1884 Manon, and in 1885 Le Cid. During this time he had written incidental music to Sardou's dramas, Théodora, and Le Crocodile. He served in the Franco-Prussian war, taught advanced composition in the Paris Conservatory from 1878 to 1896, was decorated with the cross of the Legion of Honor in 1878, and became an officer in 1888; and also in 1878 was made a member of the Academy. He replaced Bazin, and was the

youngest man who had ever been admitted at that time. His later works are the operas, Esclarmonde; Le Mage; Werther and Le Carillon; Thais; Le Portrait de Manon; La Navarraise; Sapho; and Cendrillon; the oratorios, La Terre Promise; the opera, Grisélidis, and incidental music to the drama, Phèdre; and the operas, Le Jongleur de Notre Dame; Cherubin; and Ariane. He has also written many very popular orchestral suites, among them Scènes Pittoresques; Scènes Dramatiques, based on Shakespeare; Scènes Hongroiseo; and Scènes Alsaciennes.

Hervey says that Massenet is "typical of his epoch and nation." Elson says "He is essentially French in his music, in his personal temperament, in his operatic subjects." These statements are as true as applied to his biblical works as to Manon or La Navarraise, which are as characteristically French as anything he has produced.

Le Roi de Lahore, his first distinct success, is a subject of much glamor and romance, and the spectacular part of this piece probably had as much to do with its success as the music. Manon, which is generally considered the composer's masterpiece, has become a classic. It is based on Abbé Provost's novel of that name, and the music and text are admirably suited to each other. In this opera Massenet brought out the entirely new idea at that time of having an orchestral accompaniment to the dialogue. Le Cid was a failure, but Esclarmonde, which appeared next, was very successful. It belongs to the romantic school, and shows unmistakable signs of Bayreuth influence. Le Mage, another Oriental subject, was not successful, and Werther, based on Goethe's novel, was not popular with the masses, because it lacked action and was monotonous in places, though it was full of sentiment and had some beautiful passages. It resembles Esclarmonde in form, but the idea is like that of Manon. Thaïs, the story of the conversion of an Egyptian courtesan by a hermit, who afterwards fell in love with her, gained a permanent place at the Opéra Comique. La Navarraise, which was given at Covent Garden and at Brussels and Paris, was intensely melodramtic. The music is noisy and martial and the story goes well with it. The

libretto is really better than the music. Griselidis was fairly successful, as was also Le Jongleur de Notre Dame.

Massenet continued the work of Gounod, but used his own methods or style in doing it, and all of his works bear the stamp of his individuality. His greatest power is representing the tender passions, and he is also especially successful in portraying the eternal feminine. However, his women can hardly be called individuals, for they are all alike whether biblical characters, fairy creations, or modern French women, all resemble the Parisienne of the present, and most of them are the extremely weak type as in the case of Manon. He has adopted no one particular form, but takes sentiment in general and the taste of the Parisian public for the basis upon which he works.

Masson, Elizabeth. 1806-1865.

Prominent English concert-singer and composer of songs; was the pupil of Mrs. Henry Smart, and of Pasta in Italy. She first appeared in public at Ella's Second Subscription concert in 1831. She also sang at the Ancient concerts in 1831, and at the Philharmonic concerts in 1833, usually giving selections from the old masters as Gluck, Handel and Mozart. In 1834 she sang at a festival in Westminster Abbey, and several times at the Sacred Harmonic Society in oratorios. Later she devoted her time to teaching and composing, writing music for the poems of Scott, Procter and Byron. In 1839 she established a Royal Society of Female Musicians, which was finally joined to the Royal Society of Musicians in 1856. She had good technique surpassing her natural ability and an original personality. Her published works are Original Jacobite Songs; and Songs for the Classical Vocalist.

Materna (mä-tĕr'-nä), Amelia. 1847-

Soprano, famous for her interpretation of Wagnerian roles; born at St. Georgen, Styria. When she was twelve years old her father died, leaving his family penniless. Amelia and an older brother went to Vienna, but on arriving there were disappointed to find that no one would teach her to sing on account of her lack of funds. From Vienna she went to St. Petersburg, and three years later to Gratz, where she was discovered by

Suppé, who got her into the chorus at the Landes Theatre and later helped her get a position in Vienna. Here she sang in operetta at the Karl Theatre for several years, at the same time preparing for heavier work under Proch in 1868 she sang before Court Conductor Esser so successfully that she obtained a position at the Imperial Opera House, where she made her debut in 1869 in L'Africaine with pronounced success. She had meantime been married to a popular German actor, Karl Friedrich. In 1876 she was given the role of Brünnhilde at the performance of Der Ring des Nibelungen given at Bayreuth during that year. Her interpretation was received with the greatest enthusiasm by Wagner himself, and her rendition of Wagnerian roles has not been equaled in some respects. She sang in the Wagner Festival in London in 1877, and in 1882 created the role of Kundry in Parsifal, visiting the United States that year and in 1884. She retired from the stage in 1897, the occasion being a concert given at the hall of the Musical Union in Vienna. Her greatness lies not only in the exceptional quality and beauty of her voice but also in her dramatic rendering.

Mathews, William Smythe Babcock. 1837-

Critic and writer on musical subjects, who has greatly advanced music in Chicago; born in London, New Hampshire. His father was a clergyman, who encouraged the early manifestations of his son's talent and, when he was about eleven years old, had him take lessons of Mr. Folsom of Lowell. He afterward went to Boston to study with Mr. L. H. Southard, and there he enjoyed the friendship and encouragement of Lowell Mason. In 1852 he took a position in Appleton Academy at Mt. Vernon, New Hampshire, although not yet fifteen years of age. In 1860 he became professor of music in the Wesleyan Female College at Macon, Georgia, but in 1861 he was forced to resign his position owing to the Civil war. He supported himself till after the close of the war by teaching at Macon, Georgia; Danville, West Virginia and Marion, Alabama. In 1867 Mr. Mathews came to Chicago as organist of the Centenary Methodist Episcopal Church, where he remained until

1893, and the following year he became editor of the Musical Independent, which went out of existence at the time of the Chicago fire, 1871. From 1877 to 1887 he was musical critic on the staffs of the Chicago Herald, Record, and Tribune, and was one of the best of western critics. In 1891 he founded the magazine, Music, of which he was editor and one of the chief contributors until this magazine was incorporated in the Philharmonic in 1903. Mathews has written some excellent books on musical subjects, among them being The Great in Music; Popular History of Music; Music and Its Ideals; How to Understand Music; Complete School of Pedals; many collections of music for teaching; special editions of works of Chopin and Schumann; a revised edition of Mason's Technics; The Masters and Their Music; a Dictionary of Musical Terms; Primer of Musical Forms; and How to Understand Music. Beside his writings Mr. Mathews is a successful piano-teacher.

Mathias (mä-tē'-äs), Georges Amédée Saint Clair. 1826-

French teacher and composer; born in Paris, where he studied under Bazin, Barbereau, Halévy, Savard, at the Paris Conservatory, and took composition of Kalkbrenner, and piano of Chopin. He was given the cross of the Legion of Honor in 1872. He wrote overtures to Hamlet and Mazeppa; five morceaux symphoniques for piano and strings; two piano concertos; six piano trios; a symphony; Œuvres choisis pour le piano; Études de Genre; Études de style et de mécanisme; a collection of two and four-hand piano-pieces, and the preface to Daily Exercises from Chopin's works.

*** Mathieu (măt-yū), Émile. 1844-**

Teacher and composer; born of Belgian parentage at Lille, France. Both his father and his mother were professors of music at the music school at Louvain, and it was there that he received his first instruction. Later, at the Royal Conservatory at Brussels, he studied piano under Dupont, harmony under Bosselet, and counterpoint and fugue with Fétis. In 1869 he won the second Prize of Rome for his cantata, La Mort du Tasse, and from 1867 to 1873 he taught at the school of music at

Louvain, where he acted as director from 1891 to 1898. In 1898 he became director of the Royal Conservatory at Ghent, where he is still to be found. He was made Chevalier of the Order of Léopold in 1898, corresponding member of the Belgian Royal Academy in 1897, and member in 1901. He has written the operas, Georges Daudin, Bathyle, l'Échange, La Bernoise, l'Enfance de Roland, Richilde; the cantatas, Le Songe de Colomb, Debout Peuple, Torquato Tasso's dood, La Dernière Nuit de Faust; the ballet, Funeurs de Kiff; children's cantatas, l'École Fraternelle, and Les Bois; Le Hoyoux; Le Serbier; Freyhir; French and Flemish songs; Te Deums; three symphonic poems for orchestra; a violin concerto, and some male choruses.

Mattei (mät-tā'-ē), Abbate Stanislao. 1750-1825.

Favorite pupil and intimate of Giambattista Martini, the great theorist and musical savant; was born at Bologna. He attended the Latin school, and later, at the advice of Martini, entered into his novitiate at the Minorite Convent, becoming the confessor and constant companion of Padre Martini immediately after his ordination. From 1770 he acted as Martini's deputy, and after his death, in 1784, succeeded him as maestro di cappella at the Convent of the Franciscans. In 1798, on the suppression of the monasteries, Mattei lived with his mother and began to teach, later becoming maestro di cappella of San Petronio and teacher of counterpoint at the Liceo Filarmonico in 1804. Among his many distinguished pupils were Rossini, Donizetti, Perotti, Bertolotti and Robuschi. In 1790 and 1794 he was president of the Filarmonico, also member of the Subalpine Académie, and after 1824 of the Institut de France. Most of his works are preserved in the Libraries of San Giorgio and the Minorite Convent at Bologna, and include his Prattica d'acompagnamento sopra bassi numerati, in three volumes; eight masses; an intermezzo; La Bottega de Libraio; and many offertories; psalms; hymns; motets and other church-music.

Mattei, Tito. 1841-

Noted Italian pianist, composer and conductor; was born at Campobasso.

He was educated in Naples, where he studied with Thalberg, Conti, Maggoni, Parisi and Ruta. When only eleven years old he was made Professore of the Accademia di Santa Cecilia, Rome. He played before Pope Pius IX., was given a special gold medal and appointed pianist to the King of Italy. In 1846 he gave his first concert, and afterward toured Italy, France and Germany. In 1863 he settled in London, where he became conductor at Her Majesty's Theatre. In 1870 he organized a season of Italian Opera, conducting it also. He has written a great number of piano-pieces and songs, among them The Spider and the Fly; For the Sake of the Past; Dear Heart; Non torno; Non è ver; and Oh! Oh! Hear the Wild Wind Blow. His operas are Maria di Grand, and the comic opera, La Prima Donna.

Matteis (mät-tā'-ēs), Nicola.

Seventeenth Century Italian violinist, composer for the violin and writer on musical topics; is said to have invented the half-shift for the violin. He has been praised by Evelyn and Roger North; but little is known about his life except that he was eccentric and inclined to luxurious living, which resulted in an early death. His works are collections of ayres for the violin, including fugues, preludes, alemands, sarabands, courants, fancies, etc.; and Ode in honor of St. Cecilia's day, in 1696; The False Consonances of Music, or Instruction for Playing a True Base upon the Guitarre. His son Nicholas was also a fine violinist, and was the instructor of Berney.

Mattheson (mät'-tē-zōn), Johann. 1681-1764.

Exceedingly versatile and diligent student, diplomat and musical composer; born at Hamburg. His versatility showed itself early, for besides music he studied modern languages, law, and political science, and possessed all the accomplishments of a cultivated gentleman of that time. When nine years old he played a composition of his own on the organ in Hamburg. In 1696 he made his debut in opera in a female part, and in 1699 produced his first opera, Die Pleyaden, appearing in Cleopatra as Antony in 1704. In 1703 Handel came to Hamburg and immediately became

the friend of Mattheson and his rival for popular favor. In 1704 Mattheson became tutor to a son of Sir Cyril Wych, English envoy at Hamburg, and in 1706 was made Wych's secretary. In this capacity he was several times employed on various diplomatic affairs, but in spite of the great amount of labor he performed he still continued to compose, teach and write on musical subjects. In 1715 he was appointed cantor and canon of Hamburg Cathedral, and was instrumental in introducing variations such as duets, choruses and airs into church service, finally introducing women as church singers. In 1719 he was given the title of Court-Kapellmeister by the Duke of Holstein. In 1728, owing to deafness, he retired from his work at the Cathedral and devoted himself chiefly to writing. Among his works are Das neu eröffnete Orchester; Das deschütze and Das Forschende Orchester; Critica musica; Der Musikalische Patriot; Grundlage einer Ehrenpforte; and a collection of biographies of contemporary musicians. His theoretical works are Grosse Generalbassschule; Exemplarische Organisten Probe; Kleine Generalsschule, the Kern melodischer Wissenschaft and Vollkommene Capellmeister.

Matthison-Hansen (mät'-tĭ-zōn hän'-zĕn), Gotfred. 1832-

Organist and composer; son of Hans Matthison-Hansen; born at Roeskilde, Denmark. He began to study law, but soon abandoned it in favor of music, in which art he was largely self-taught. In 1859 he became organist at the German Friedrichs-Kirche in Copenhagen, and on winning the Aucker Scholarship in 1862 went to Leipsic for a year's study. In 1867 he obtained the position of organ-teacher at the Copenhagen Conservatory; in 1871 he became organist of St. John's Church, and six years later became his father's assistant; in 1900 he was organist at Trinity Church, Copenhagen. From 1874 to 1877 he gave many concerts in Denmark, and he has been heard a number of times in Germany. With Grieg, Horneman and Nordraak he was instrumental in organizing the Euterpe Society. His compositions include, for piano, three mazurkas; trio for piano and strings; a ballade entitled Vom nordischen Mythen-

könig Frode Fredegod; three character pieces for piano; sonata for piano and violin; sonata for piano and violoncello; a fantasie and Conzert-Tonstücke for organ.

Matthison-Hansen, Hans. 1807-1890.

Danish organist and church composer; was born at Flensburg. He first studied art, and was to a certain extent self-taught in music, when he began to study organ under C. F. E. Weyse of Copenhagen. In 1832 he received the important appointment of organist at Roeskilde Cathedral. He was an excellent organist and gave concerts in Norway in 1861 and the following year in Sweden, and in 1864 he appeared in England. He had received the Order of Danebrog in 1857, and in 1869 he was given the title of professor. He composed a cycle of church-music for Christmas, Easter and Pentecost; preludes and postludes for organ; 130th Psalm; two Kyrie eleison; The Lord's Prayer; Johannis, an oratorio; music to the 100th, 121st and 150th Psalms, with orchestral accompaniments, variations, symphonies, fantasies, and other music for organ.

Maurel (mō-rĕl), Victor. 1848-

One of the greatest living barytones; born at Marseilles, and began his stage career in the comedy and light opera there. He finally went to Paris, however, and studied at the Conservatory under both Vauthrot and Duvernoy, winning honors for his work with both teachers. He made his debut as De Nevers in Les Huguenots at Paris in 1869. He then toured America, Spain and Italy. He first appeared in London in 1873, taking the role of Renato at the Royal Italian Opera, and his first appearance in America took place the following year. In 1879 he returned to Paris, where he made a successful Hamlet and Amonasro. He then took charge of the Italian Opera at the Theatre of Nations, now Sara Bernhardt's theatre, and though he surrounded himself with artists of the highest grade and produced Massenet's Herodiade with wonderful success, the venture resulted in financial disaster. He went back to comic opera, playing Zampa, Falstaff and Peter, and appeared again at Drury Lane and Covent Garden. His creation of the part of Iago in Verdi's

Otello in 1887 is his great artistic success. In 1893 he brought out Falstaff, and in 1896 he was the first to give the role of Mathias in Erlanger's Juif Polonais. Among his best known parts are Don Giovanni, William Tell, Almaviva, Cacique, Wolfram in the Flying Dutchman, and Domingo in Massé's Paul and Virginia.

Maurer (mow'-rĕr), Ludwig Wilhelm. 1789-1878.

Violinist; born in Potsdam. He studied the violin under Haak, and at the age of thirteen he played at a concert given by Mara in Berlin, and was permitted to join the Royal Orchestra. In 1806 Maurer traveled to Königsberg and Riga, where he met Rode and Baillot, then to St. Petersburg, where he played in concerts. Through Baillot he became conductor to the Chancellor Wsowologsky in Moscow, a position which he held until 1817, when he made another concert tour to Paris and Berlin. In 1818 he was made concertmaster at Hanover, but he returned to Chancellor Wsowologsky in 1832, remaining with him until 1845, when he settled in Dresden. Among his writings, the best known is his Symphony Concertante for four violins with the orchestra, which he first played in Paris in 1838 with Wich, Spohr and Müller. Other compositions are The Three Russian Airs with variations; his operas, Alonzo, Aloise, Der entdeckte Diebstahl, and Der Neue Paris, of which only the overtures are printed.

May, Edward Collett. 1806-1887.

Organist and widely known musical educator; born at Greenwich, England. His first musical training began with his brother, a musical amateur and composer, and was continued under Thomas Adams, organist at St. Paul's, Deptford, and a family friend. Some time later May was a student of piano under Cipriani Potter, and of singing under Crivelli. In 1837 he became organist of Greenwich Hospital, remaining with that institution until it was abolished in 1869. In 1841 he organized classes in which thousands of grown people and children received musical instruction. These classes were enormous, that in the National Societies' Central School numbering over a thousand teachers and many children besides, while at his classes in the

Exeter Hall, the Apollonicon Rooms and St. Martin's Hall he taught several thousand. He was made professor of vocal music at Queen's College, London, in 1880, and he had also taught in Battersea, St. Mark's, the Training Schools, Hockerill, Whitelands Home, and Colonial. He has published some songs and a textbook entitled Progressive Vocal Exercises for Daily Use. His daughter, Florence May, is well known as an interpreter of Brahms, under whom she studied, and also as his biographer. She is a successful teacher.

Maybrick, Michael. 1844-

Excellent barytone concert-singer and a writer of popular songs; was born at Liverpool, England. His father was musical and gave him great encouragement, so that when he was eight years old he had partially mastered the art of piano-playing. Soon after he began taking organ lessons of W. T. Best, and at the age of fifteen was organist of St. Peter's Parish Church, Liverpool. From 1866 to 1868 he studied at the Leipsic Conservatory under Carl Richter, Plaidy and Moscheles. While he was in Leipsic it was discovered that he had a fine barytone voice, and at the advice of his instructors he went to Milan, where after about two years' study with Nava he made his debut in a theatre of that city. He returned to England in 1869 and was one of those who sang on the farewell tour of Mme. Sainton-Dolby. He sang in English Opera at St. James Theatre in 1871, but afterward devoted himself to oratorio work, in which he has been heard at Bristol, Gloucester and Hereford. He has had distinguished success as a concert-singer, and was the first to sing the Telramund music from Lohengrin in England. In 1884 he toured the United States and Canada. Under the nom de plume of Stephen Adams he has written many popular songs, of which probably the best known is Nancy Lee. Others are The Blue Alsatian Mountains; The Star of Bethlehem; The Holy City; The Tar's Farewell; By the Fountain; They All Love Jack; Valley by the Sea; A Warrior Bold; and in 1897 the Jubilee song, Her Majesty.

Mayer (mī'-ĕr), Charles. 1799-1862.

Piano virtuoso, teacher and composer; born in Königsberg. He received his first lessons from his mother, a piano-teacher, and later from Field. In 1814, with his father, he went to Warsaw, Germany and Holland, finally to Paris, playing his variations on God Save the King, in Amsterdam during this tour. He returned to St. Petersburg and began to teach in 1819, leaving in 1845 to tour through Stockholm, Copenhagen, Hamburg, Leipsic and Vienna, and settling in Dresden in 1850. He taught, composed, and gave concerts in Dresden until his death in 1862. His compositions number nearly nine hundred, among them being his concerto with orchestra in D; variations and fantasias on opera airs; Polka Bohémienne in A; concerto symphonique; a mazurka in F sharp major, supposed for a time to have been written by Chopin; Concert Polonaise; Valse Études, and Toccata in E. His compositions are considered exceeding well fitted to the instruments for which they are written, and are correctly and effectively composed.

Mayer, Emilie. 1821-1883.

Born at Friedland, Mecklenburg; was a composer of instrumental and vocal music. She received her education from Carl Löwe, from B. A. Marx in theory and from Wieprecht in orchestration. She gave a concert composed entirely of her own writings, consisting of a concert overture for large orchestra; a string quartet; the 118th Psalm for chorus and orchestra; a symphonie in B minor; and the Symphonie Militaire; and two piano solos which she herself played. In recognition of her talents she was presented with the Gold Medal of Art by Queen Elizabeth of Prussia. She wrote two string quartets; two quintets; several symphonies, one in B minor arranged for four hands; several overtures; two quartets; seven sonatas for cello and piano; eight violin and piano sonatas; ten trios for piano, violin and cello; about forty part-songs, and a number of songs and piano-pieces. Her Faust overture for Grand orchestra, Nocturne for violin and piano, and Allemande fantastique are considered among her best.

Mayer, Wilhelm (Pseudonym, W. A. Remy). 1831-1898.

Distinguished teacher of piano, composition and counterpoint; born at

Prague. Studied law until 1861. He studied music with C. F. Pietsh. In 1862 he abandoned legal work and became conductor of the Musical Society of Graz, a position which he held until 1870, when he resigned to devote himself to teaching. He numbered among his pupils W. Kienzl, Reznicek, F. Weingartner, F. Busoni and Sahla. Among his compositions are three symphonies, songs and part-songs, his overture Sardanapel, the symphonic poem Helene, the Östliche Rosen, and the Slavisches Liederspiel. He died in Graz.

Mayr (mīr), Johann Simon. 1763-1845.

Operatic composer; born at Mendorf, Bavaria, but identified with the music of Italy. His musical talent was early cultivated by his father, the village schoolmaster and organist, and at the age of ten he entered the Jesuit Seminary at Ingolstadt. He became musical tutor for a nobleman named de Bessus, who sent him to study with Lenzi at Bergamo, in which city he spent the most of his life. Mayr found Lenzi a most inefficient teacher, and was just about to return to Germany when a canon of Bergamo, Count Presenti, sent him to Venice to study with Bertoni. Thrown on his own resources by the death of his patron, he took the advice of Piccini and began to write operas. In this he was very successful, producing more than seventy operas from 1794 to 1814. In 1802 he was made maestro di cappella of Santa Maria Maggiore at Bergamo, a position which he liked so well that he could not be induced to visit Paris, Dresden, Lisbon or London, and even declined the position of censor to the Milan Conservatory in 1807. He was professor of composition at the Musical Institute of Bergamo, founded in 1805 and reorganized in 1811, in which capacity he did much for the cause of music, and taught many great musicians, among them Donizetti. He was very benevolent, founding the Scuola caritatevole di Musica and the Pio Instituto di Bergamo for needy musicians and their widows. Seven years after his death, in 1845, the city of Bergamo erected a monument in his honor, and in 1875 removed his remains with those of Donizetti to Santa Maria Maggiore. His works were Italian in character and were performed chiefly in Italy. Among them are some early songs published in Ratisbon; some masses and vespers; his oratorios, Jacob a Labano fugiens, David, Tabiæ matrimonium, and Sisaræ; his opera, Saffo, ossia i rita d'Apollo Leucadio; Lauso e Lidia; Medea; Rosa bianca e Rosa rossa; Lodoiska and Ginevra di Scozia. He also wrote a life of Capuzzi and a book on Haydn.

Mayseder (mī'-zā-dĕr), Joseph. 1789-1863.

Violin virtuoso, whose brilliance and elegance of execution won for him the foremost position on the concert stage at Vienna, his native town. At the age of eight he became the pupil of Suche and Wranitzky, making his first public appearance in Augarten in 1800. Eleven years later he received the Gold Salvator Medal, and in 1816 he entered the Court Chapel, becoming solo-violin in the Court Theatre in 1820, and chamber-violinist to the Emperor in 1835. While still very young, Schuppanzigh, who took great interest in him, gave him the position of second violin in his famous quartet. As early as 1812 he was considered by Spohr himself to be the greatest violinist in Vienna. He received the order of Franz-Joseph from the Emperor of Austria in 1862. In concert work he gave concerts with Merk, the violoncellist, and with Hummel, Moscheles and Guiliani, but after 1837 he never appeared in public. He could scarcely be prevailed upon to play in strange cities, and his only performance when he visited Paris in 1820 was at a small gathering of distinguished musicians, among them Kreutzer, Lafont, Cherubini, Baudiot, Habeneck and Viotti. He was greatly admired for beauty and purity of tone and surety of touch. He published sixty-three works, with the exception of one mass, all being chamber-music, concertos, polonaises, quartets, études and duets for violin, and trios and sonatas for piano.

Mazas (mă-zăs), Jacques Féréol. 1782-1849.

Violin virtuoso and composer; born at Béziers. In 1802 he began three years of study at the Paris Conservatory under Baillot and won the first violin prize. His performance of a violin concerto written for him by

Auber was very successful. He then became a member of the orchestra of an Italian Opera Company, and from 1811 to 1829 traveled through Spain, Russia, Belgium, Germany and Italy. After his return to Paris he was, for a while, first violin at the Palais Royal. From 1837 to 1841 he was director of a music school at Cambrai. As a violinist his tone was very brilliant and melodious. He wrote a method for the violin and a method for viola, beside many concertos, trios, string quartets, fantasias, variations, romances and violin duets.

Mazzinghi (mäd-zēn'-gĭ), Joseph. 1765-1844.

Piano teacher, organist and composer; of ancient Corsican blood; born in London. He studied music with Bertolini, Sacchini, Anfossi and John Sebastian Bach, progressing so amazingly that in 1775, when he was only ten years old, he was made organist of the Portuguese Chapel. In 1784 he became director at the King's Theatre. He became piano teacher of the Princess of Wales, afterward Queen Caroline, and in 1830 was made a Count. He had a great many pupils on the piano, and besides this composed a large number of pieces and wrote some operas. Some of his operas are Il Tesero; A Day in Turkey; The Magician no Conjuror; La belle Arsène; Paul and Virginia; The Blind Girl; Ramah Droog; Chains of the Heart; The Wife of Two Husbands; The Exile; and The Free Knights. He composed almost seventy sonatas, besides a great number of songs and glees, also a mass and some hymns.

Mazzochi (mäd-zôk'-kĭ), Domenico.

A Sixteenth Century composer, chiefly known as the originator of the marks used at present to indicate crescendo and diminuendo; also the pf for pianoforte and the tr for trilo. Little is known of his life, except that he studied with Nanini, became a prominent lawyer in Rome, and was employed possibly in some musical capacity by Aldobrandini Borghese for a number of years. Among his works are La Catena d' Adone, an opera; a book of sacred music; a book of madrigals; several oratorios; and a collection of Dialoghi e Sonatti. His works date from 1626 to 1640.

Mazzucato (mäd-zoo-kät'-tō), Alberto. 1813-1877.

Dramatic composer, teacher and musical writer; born at Udine, Fruili. He became the pupil of Bresciano at Padua, where in 1834 he produced his first opera, La Fidanzeta di Lammermoor. This was temporarily successful, as were several other operas which followed. In 1839 he was appointed instructor in singing at Milan Conservatory, and in 1851 he taught composition there. In 1852 he became lecturer on history of music and æsthetics, and in 1872 director, succeeding Lauro Rossi. He was editor of the Gazzetta Musicale for some years, besides writing principi elementari di musica di Asioli, reformati ed ampliati; an Atlas of Ancient Music; a Trottato d'estetica musicale; and Italian translations of musical works. His operas are La Fidanzeta di Lammermoor; Esmeralda; I due sergenti, and I corsari.

Meerts (märts), Lambert Joseph. 1800-1863.

Violinist and composer of valuable instructive music for the violin; born at Brussels. When sixteen he became a member of the theatre orchestra in Antwerp. He studied in Paris with Habeneck, Lafont and Baillot, then returned to Brussels and began to teach. In 1828 he commenced to play in the city orchestra; in 1832 he was made solo violinist, and in 1835 was appointed to teach violin at the local Conservatory. Among his instructive compositions for the violin is a series of duets for two violins, founded on rhythms from the symphonies of Beethoven. Some of his other writings are three books of études of the second, fourth and sixth position; three études in fugue and staccato; and Mécanisme du Violon.

Mees (māz), Arthur. 1850-

Musical conductor and writer on musical subjects; born at Columbus, Ohio. His early musical education was obtained at Concordia College, Fort Wayne, Ind., after which he went to Berlin, where he studied piano with Theodore Kullak, theory with C. F. Weitzmann and score-reading and conducting with Heinrich Dorn. He afterward studied at Leipsic. For six years he conducted the Cincinnati May Festival chorus. He was assistant conductor of an American opera

company and, after 1896, assistant conductor of the Chicago Orchestra under Theodore Thomas and of the Chicago Orchestra chorus. He also conducted the New York Mendelssohn Glee Club, the Albany Musical Association, the Orange Mendelssohn Society and the Newark Orpheus Society. From 1887 to 1896 he wrote analytical programs of the New York Philharmonic Society, and since 1896 has written those of the Chicago Orchestra. He is the author of Choir and Choral Music, and of a set of Piano Studies on passages from important piano works. He succeeded Wallace Goodrich as conductor of the celebrated Worcester Festivals.

Mehlig (mā-lĭkh), Anna. 1846-

Gifted pianist; born at Stuttgart; received her early musical education in the Conservatory of her native town, later studying under Liszt at Weimar. Played in concert tours on the Continent, in England and America. Made her London debut in 1866 at a Philharmonic concert, and played there and at the Crystal Palace every season until 1869. She then came to America, but reappeared in London in 1875. Since her marriage to Herr Falk she has lived in Antwerp.

Méhul (mā-ül), Étienne Nicolas. 1763-1817.

French writer of operas and songs; one of the last members of the old classical school of musicians in France, and a favorite composer of the great Napoleon. He was born at Givet, in Ardennes, where his father was a cook, and was able to give him only a very limited education. The boy began organ lessons with an old blind musician, and made such good progress that he became the organist of the Recollets Convent at the age of ten. Later he studied with Hauser, who was organist at the Convent of Lavaldieu, and, when he was fourteen, was made a deputy organist there. Went to Paris in 1778 and became a pupil of Ebelmann, teaching and writing sonatas. In 1779 he saw the first performance of Gluck's Iphigénie en Tauride and was profoundly impressed by it. Gluck offered to give him some lessons, and soon discovered that Méhul was not fitted for church composition, which until that time had been his aim, and advised him to take up

opera. His Cora et Alonzo was accepted by the Academy, but its appearance was postponed. Euphrosine et Coradin was produced with excellent results at the Opéra Comique in 1790. Then followed Stratonice, the romantic story of a prince who loved his father's betrothed; Phrosine et Mélidor; Le Jeune Henri; and Ariodant. By this time Méhul's musical reputation was firmly established, and in 1795 he was made a member of the Academy. During these years he had produced many works of lesser importance, among them compositions celebrating events of the Revolution and patriotic songs, as the famous Chant du Départ. This had caused him to be looked upon as a sort of musician of the people. In 1802 he was decorated with the cross of the Legion of Honor. His later works are L'Irato, a satire on the Italian opera buffa; Utal, a subject taken from Ossian, notable for the entire absence of violinns in the orchestral score; Les Aveugles de Tolède; and Joseph, considered his masterpiece. This last opera follows the simple story of the Bible and is entirely without women characters. It shows the influence of Gluck, but is original, having many beautiful passages, the words being very appropriate. Though generally using serious subjects, the composer brought out a few comic operas. Among the best of them are Une Folie and Le Trésor Supposé. Méhul worked with unfailing industry, composing twenty-four operas in seventeen years besides his other works, but he became a victim of consumption, and was obliged to retire to Provence. He died at Paris. The music of Méhul was representative of the revolutionary spirit of France in much the same way that the songs of Halfdan Kjerulf were characteristic of Norway's struggles for liberty. His directness and strong emotion are qualities in which this fact is exemplified. He is distinctly a follower of Gluck, and still uses a form of his own. From a scientific standpoint he surpassed Gluck, but his dramatic insight or instinct was inferior to that of Gluck.

Meifred (mĕ-frā), Joseph Émile. 1791-1867.

Horn virtuoso, who perfected the valve-horn; was born at Colmars, in

the Lower Alps. At the Paris Conservatory he studied under Dauprat, and was a professor from 1833 to 1865. He died in Paris, 1867. He perfected the valve-horn, on its introduction into France, and has written Méthode de chor chromatique, avec trois pistons; Méthode pour le cor a deux pistons; several horn duets; notice sur la fabrication des instruments de cuiore en général et sur celle du cor chromatique en particulier; and de l'entendue de l'emploi et des ressourses du cor en général et de ses corps de recharge en particulier.

Meinardus (mī-nar'-doos), Ludwig Siegfried. 1827-1896.

Composer and writer; born at Hooksiel, educated in the Gymnasium at Jever. His parents wished him to study theology, but his musical ability was so pronounced that they finally consented to let him study music, and he began on the violoncello under the local teacher. In 1846 he entered the Leipsic Conservatory, leaving it after a year for private instruction from Riccius. In 1850 he went to Berlin to study with Marx, but for some reason the police would not allow him to remain, and he went to Liszt at Weimar. He conducted small theatrical orchestras at Erfurt and Nordhausen, and finally was established at Berlin in 1853. On completing his education he was made conductor of the Singakademie at Glogau, where he stayed until 1865, leaving to fill a position in the Dresden Conservatory. In 1874 he removed to Hamburg, where he worked as composer and critic on the Hamburger Korrespondent. In 1887 he became organist at Bielefeld, where he died in 1896. Among his compositions are Gideon, König Salomo, Simon Petrus, Luther in Worms; two operas, Doktor Sassafras, and Bahnesa; the ballads, Frau Hitt, Die Nonne, Jung Baldurs Sieg, and Rolands Schwanenlied; besides some chamber-music. He has written a memoir of Mattheson and some collected criticisms.

Melba (mĕl'-bä), Nellie. 1859-

Probably the foremost prima donna of her time. Her maiden name was Nellie Mitchell, and she was born in Richmond, a suburb of Melbourne, Australia. Authorities differ as to the date of her birth. Her father was a Scotch conductor, who had been brought up strictly according to the principles of the Scotch Presbyterian Church; but he was fond of music, and is said to have played the violin and sung bass in the choir of his church. Her mother, who was of Spanish descent, was a good amateur pianist. Their daughter early showed her love of music, and when she was six sang at a charity concert in the Melbourne Town Hall. She was sent to the Presbyterian Ladies' College at Melbourne, where she studied composition and harmony and took lessons on piano, violin and organ, but gave no attention to her voice and held no hope of a public musical career because of her father's intense disapproval. In 1882 she married Captain Charles Armstrong, son of Sir Archibald Armstrong, of Kings County, Ireland. It was not until after her marriage that she abandoned the idea of a career as a pianist and turned to singing. She sang three months in the Catholic Church of St. Francis at Melbourne, and, when her father became Australian Commissioner at the Colonial Exhibition in London in 1886, she accompanied him, determined to study singing. Going to Paris, she sought an interview with Madame Marchesi, who, on hearing her marvelous voice, its silvery purity and its wonderful natural trill, called to her husband that at last she had found a star. For twelve months pupil and teacher worked earnestly and carefully, becoming life friends during that time, and at the end of this short period the famous teacher pronounced her pupil ready for an operatic debut. In honor of her native city, her stage name, Melba, was chosen, and on October 12, 1887, she made her debut at the Theatre de la Monnaie at Brussels as Gilda in Rigoletto. Her supremely beautiful voice brought immediate success, although she was quite without experience, especially as an actress. In 1888 she appeared in Lucia di Lammermoor in Covent Garden, with only moderate success, owing to her lack of stage experience. In the spring of 1889 she first sang at the Paris Opéra, making her debut as Ophélie in Ambroise Thomas' opera, Hamlet. She studied the roles of Marguerite and Juliette under Gounod himself, who took the greatest delight in her, and listened rapturously to her rendering

of his lovely music. June 15 she sang Romeo and Juliet at Covent Garden, completely captivating the London public, with whom she has increased in popularity ever since. In 1891 she went to St. Petersburg, where she received an ovation. The following year she made her debut in Milan under extraordinary circumstances. Jealous of the renown she had won in other cities before the verdict of La Scala had been given, the Milanese entertained a hostile feeling for her, which expressed itself even in threats against her life. Although unnerved by such preliminaries the diva made her appearance as Lucia, and with her first notes conquered her foes. She was given forty recalls, the final one lasting almost a half-hour, and the press extolled her singing in proportion to its former hostile criticism. In 1893 she appeared for the first time in America, making her debut at Chicago. In 1902 she returned to Australia, after sixteen years' absence, and was given an almost royal welcome. Madame Melba is not a gifted actress, but the wonderful beauty of her voice has placed her at the very head of opera-singers. It has a compass of two and a half octaves, is remarkably even and brilliant, and in flexibility and ease of tone production is comparable to Madame Patti's. The roles in which she has most frequently appeared are Gilda; Ophélie; Juliette; Marguerite; Esmeralda; Elsa; Violetta; Rosina, the Queen, in Les Huguenots; Michaela in Carmen; Nedda in Pagliacci; Hélène in the opera of that name written for her by Saint-Saëns; and Mimi in Puccini's La Bohème. As a woman Madame Melba is charming. Warm-hearted and generous, she has numberless times given aid to young and unknown musicians and artists, notable among whom is Puccini, whom she helped to a deserved recognition by insisting upon singing La Bohème against the wishes of her manager, bringing to the part so much appreciation and interpretative beauty that the role was soon recognized as one of her best. Among her fellow-musicians she is loved and honored for her beauty and dignity of character.

Melgounov (Měl'-goo-nôf), Julius Nicholaevich. 1846-1893.

Russian composer and musical writer; born at Vetlouga, in Kostroma; began the study of music as a pupil of Dreyschock. Made his debut as a pianist in St. Petersburg at the age of eighteen. Laroche taught him theory, then he entered the Conservatory at Moscow, where he met Rudolph Westphal, at that time professor in the Katkov Lycée. He became greatly interested in Westphal's theories on rhythm, and accompanied that artist as pianist on a concert tour undertaken to introduce these theories into Germany. With Westphal he has written a book applying the principles of rhythm to ten of Bach's fugues. He has also written several books on Russian folk-songs, and a treatise on Russian National Music.

Mellon, Alfred, 1821-1867.

Prominent English conductor and composer; was born at London. He first played the violin in the Birmingham and other orchestras and then led the ballet at the Royal Italian Opera at Covent Garden, directed the music at the Haymarket and Adelphi Theatres, and managed the Pyne and Harrison English Opera Companies. He married the well-known actress, Miss Woolgar. In 1859 his opera, Victorine, was produced at Covent Garden. He afterwards conducted the Musical Society and the Promenade concerts at Covent Garden, and in 1865 was made director of the Liverpool Philharmonic Society. His works are Victorine, an opera; piano and instrumental music; songs and ballads.

Membrée (mäñ-brā), Edmond. 1820-1882.

Dramatic composer and teacher; was born at Valenciennes, France. At the Paris Conservatory he studied piano under Alkan and Zimmermann, composition under Carafa and harmony under Dourlen. He became a teacher of music, was made president of the Society of Musical Amateurs, and in 1876 was decorated with the cross of the Legion of Honor. Among his writings are his operas, L'esclave, François Villon, La fille de l'orfévre, Les Parias, La Court échelle, Le moine rouge, Freyghor, and Colomba, which last two he did not finish. He has written also the two cantatas, Polythème et Galatée, and Fingal, as well as the music of the choruses of Ædipe roi; some ballads and chansons.

Mendel (měn'-dĕl), Hermann. 1834-1876.

Interesting as a writer of the most comprehensive musical lexicon which has yet been published; was born at Halle. At Leipsic he studied under Moscheles and Mendelssohn, and at Berlin under Wieprecht. He had a musical business in Berlin from 1862 to 1868, besides contributing to such periodicals as The Echo, Der Tonhalle, the Berliner Montageszeitung and Theaterdiener. He was editor of Deutsche Musiker Zeitung, which published his short biography of Nicolai. He wrote a biography of Meyerbeer, entitled G. Meyerbeer, his Life and Works, and a Volkliederbuch, and edited Mode's Opernbibiothek. He died in Berlin, before completing his dictionary, which in eleven volumes was edited by Dr. August Reimann.

Mendelssohn (měn'-d'l-zōn), Felix Bartholdy. 1809-1847.

To this musician the world owes a double debt of gratitude, for, besides composing some of the finest music ever written and founding a great Conservatory, he revived the works of John Sebastian Bach and taught us to appreciate them. A grandson of Moses Mendelssohn, the Jewish philosopher, son of a wealthy father and a refined and cultured mother, he had every advantage that could foster his genius. He was born in Hamburg, but went to live in Berlin when about three years old. His mother taught Felix and his sister, Fanny, who was also very talented, and throughout her life his greatest friend. During a visit to Paris, in 1816, the children were taught piano by Madam Bigot, and on their return to Berlin began their general education, including a thorough course of counterpoint and composition, with Zelter, through whom Mendelssohn formed his friendship with Goethe, which lasted until the latter's death. In 1822, on returning from a trip through Switzerland with his family, he again stopped at Weimar. At that time, only thirteen years old, Mendelssohn had already composed a Kyrie for two choirs, a Psalm with a grand double fugue for the Singakademie, a quartet for piano and strings, a number of symphonies and concertos, and had begun to write his piano quartet in C minor and completed his fourth operetta, Die beiden

Neffen, which was performed in his father's house on his fifteenth birthday. He had unusual opportunities for perfecting himself in the art of conducting, because it was the custom of his family and musical friends to give Sunday morning concerts in his father's house, which he always conducted and at which he often performed his own compositions. In December, 1824, Moscheles came to Berlin, and was persuaded to give him some lessons, although he recognized Mendelssohn as already his superior. This was the beginning of their lifelong friendship. In 1825 he accompanied his father to Paris, where an interview with Cherubini convinced the elder Mendelssohn that Felix was justified in following a musical career. He met Moscheles again in Paris, and became acquainted with all the great musicians of that city. On his way home he visited Goethe and played the piano quartet in B minor, which he had dedicated to him. About this time the Mendelssohn family moved to a house on the outskirts of Berlin, which boasted large grounds and a summer-house in the garden capable of holding several hundred people. This was an ideal place for the Sunday morning concerts. During this year Mendelssohn completed the opera, Camacho's Wedding, and wrote his Octet for strings, usually regarded as his first mature composition. During the summer of 1826 he read Schlegel and Teick's translation of Shakespeare with his sisters, and thus inspired, he wrote the wonderful Midsummer Night's Dream Overture. After being several times played on the piano it was performed by an orchestra in the house in the garden. Its first public production occurred at Stettin in February, 1827. Early this same year Camacho's Wedding was produced at Berlin, and favorably received, but, owing to the illness of the tenor and disputes and delays by the manager, it was postponed and never repeated. It was the only opera of Mendelssohn's that was publicly produced. Mendelssohn was an earnest student of John Sebastian Bach, and during the winter of 1827-1828 formed a choir of sixteen voices to practise the Matthew Passion music. The results were so good that in 1829 a public performance of the music was given, which was repeated on Bach's birth-

day, March 21. Thus Mendelssohn, just one century after the composer's death, performed the greatest of oratorios and revived interest in the foremost musicians of the world. In 1829 Mendelssohn made his first trip to England, the country where he was first appreciated, and to which he always referred with loving gratitude. On Midsummer Night he conducted the Midsummer Night's Dream Overture. He became the idol of the British public and was received with enthusiasm wherever he went. At the close of the London season he made an extended tour through Scotland and Ireland, which proved rich in inspiration and gave him material for The Hebrides Overture, The Scotch Symphony, and a Scotch Sonata. During that year he wrote a violin quartet in E flat, an organ composition in honor of his sister's wedding; the Scotch Sonata, and the Reformation Symphony to be played at the tercentennial celebration of the Augsburg Confession of Faith in 1830. In March, after a fortnight with Goethe and a month spent at Munich, he went to Italy. He visited all the principal cities, stayed some time in Rome and did not return home until the following September, when he made a walking trip from Interlaken to Munich. During this time in Italy he worked on Goethe's Walpurgisnacht, finished Fingal's Cave, and wrote his Scotch and Italian symphonies. While he was in Munich he composed and played his G minor concerto and received a commission to write an opera, which caused him to go to Düsseldorf to consult Immermann in regard to a libretto from The Tempest. During this time he laid the foundation for his future work there. His last visit to Paris, made during the latter part of this year, was embittered by the rejection of his Reformation Symphony as too pedantic by the orchestra, and saddened by the news of the death of Goethe. Although he had been warmly received by all the great musicians of the city, and his Midsummer Night's Dream music had been enthusiastically applauded at a Conservatory concert, he was glad to return to England in April, 1832. The season that followed was a brilliant one. The Philharmonic Society performed the Hebrides Overture, he played his G minor concerto and he wrote the Capriccio brillante in B, and published

a four-hand arrangement of the Midsummer Night's Dream Overture and the First Book of Songs Without Words. The spring of 1834 he went to London to conduct the Italian Symphony, finished that year for the Philharmonic Society, and on his return went to Düsseldorf to conduct the Lower Rhine Festival. This was so successful that the authorities asked Mendelssohn to take charge of their town music, an offer which he gladly accepted. He began by reforming the church-music; he introduced many improvements into the theatre, but found the work so uncongenial that after a short time he gave it up. During 1834 he wrote Infelice for the Philharmonic Society, completed Melusina, composed the Rondo Brillante in E flat and the Capriccio in A minor, and began work on St. Paul, a commission from the Cäcilien-Verein of Frankfort. After conducting the Lower Rhine Festival for 1835 he went to Leipsic, where he had accepted the position of leader of the Gewandhaus concerts. Considered by many the foremost of all conductors, he was especially fitted to this work, and brought the concerts to a degree of excellence never before reached. The death of his father saddened this winter, but in spite of that he continued to work very hard, completing St. Paul and revising the Melusina Overture. The following May he again conducted the Lower Rhine Festival at Düsseldorf, then went to Frankfort to take charge of the Cäcilien-Verein. During this summer he met Mlle. Cecile Jeanrenaud, who became his wife in March, 1837. This marriage proved a very happy one and did not at all detract from his work, as may be seen by the fact that even on the honeymoon he wrote a number of compositions. During August of that year he conducted the oratorio, St. Paul, at the Birmingham Festival. During the next three years most of his work was done in connection with the Gewandhaus concerts. He conducted the Lower Rhine Festival at Cologne in 1838 and spent his vacation at Berlin writing a string quartet in D and a sonata in F for piano and violin. During the following winter he finished the overture, Ruy Blas, composed the 114th Psalm, and worked on the oratorio, Elijah. He conducted the Festival at Düsseldorf, and spent the following sum-

mer at Frankfort writing some of his finest songs during this time. At the Birmingham Festival of 1840 he gave Lobgesang, composed for a festival in honor of the discovery of printing, held at Leipsic during that year, and during the following winter he produced it at a Gewandhaus concert and at a special concert to the King of Saxony.

In 1840 the King of Prussia founded an Academy of Fine Arts at Berlin and appointed Mendelssohn director of the musical department. This was not a welcome appointment to the composer because he dreaded court restriction and disliked returning to Berlin to live. He did not remove his family from Leipsic and returned there often, on one occasion to conduct his Scotch Symphony at a Gewandhaus concert. He directed the Rhine Festival at Düsseldorf that year, and in the spring went to England to conduct his Scotch Symphony at a Philharmonic concert. The position at Berlin was more intolerable than before; plans for the Academy had fallen through, and as a substitute the King proposed giving him charge of a select choir and orchestra which he should organize and permission to live wherever he wished. He was given the title of General Music Director to the King of Prussia, and in consequence had to resign the position he held as chapelmaster to the King of Saxony. During an interview with the King of Saxony regarding this resignation he persuaded that monarch to devote a legacy left to the state to the founding of a musical conservatory at Leipsic. Such a project had always been the work nearest his heart, and he started at once to organize this institution. While at Leipsic on this work he set to music Racine's Athalie, Œdipus Coloneus, and The Tempest for the King of Prussia. In December, 1842, he lost his mother, but, as in his former bereavement, hard work proved his solace. In January, 1843, the prospectus of a conservatory appeared, bearing the names of Mendelssohn, Becker, David Hauptmann and Schumann. In April the great Bach monument opposite the Thomas School was unveiled, and he conducted a concert composed wholly of Bach's compositions. Thus in the same year two of his dearest wishes were accomplished. After a quiet summer at

Leipsic he resumed his duties at Berlin in August, conducting Antigone and the Midsummer Night's Dream music at Potsdam. Seeing that he would have to stay in Berlin during the winter, he arranged to have Ferdinand Hiller conduct the Gewandhaus concerts. In February he received an invitation to conduct the last six concerts of the London Philharmonic Society and gladly accepted. After the coldness of Berlin the enthusiastic reception he was given in London was very grateful. He played at concerts of the Sacred Harmony Society and at the Society of British Musicians, and everywhere was greeted with an ovation. After this and a summer spent near Frankfort with his wife and children return to Berlin was out of the question. He obtained a release from the King, then returned to Frankfort to rest until September. During this time he completed six organ sonatas; a trio in C minor; a string quartet in B flat; and the sixth book of Songs Without Words.

In September, 1845, Mendelssohn returned to Leipsic. His first appearance at the Gewandhaus received an ovation. His work at the Conservatory was a source of unfailing inspiration to his students. He taught no regular classes, but his lectures, enlivened by the fire of his genius, inspired every one present. He talked sometimes on composition, sometimes on technical matter, often illustrating by brilliant playing on piano and organ, of which he was the first master of his time, and often drawing on his beloved Bach for suggestion or example. His marvelous memory was stored with the works of the masters and his resources were unfailing. Among other things, he organized an orchestra among the students of the Conservatory, which played at the Gewandhaus, and which has since become famous as one of the finest orchestras in Germany. Beside all his work at the Gewandhaus and the Conservatory, he worked on Elijah, and during 1846 conducted the Lower Rhine Festival, composing Lauda Sion for this occasion and, for the first festival of the German-Flemish Association which he conducted at Cologne, arranged a Festsang on Schiller's An die Kunstler. He went to Birmingham to conduct Elijah, which he had sadly overworked himself to finish,

and instead of resting on his return set to work on some compositions for the King of Prussia. His last visit to England was in April, 1847, when he went to London and conducted four performances of Elijah with the Sacred Harmony Society. Soon after his return he received news of the death of his beloved sister, Fanny. Added to overwork this prostrated him, and was a direct cause of his death. He retired to Switzerland until September, then, after conducting Elijah at Berlin and Vienna, returned home. But a sight of his sister's home in Berlin had brought his grief freshly before him, and he never recovered his spirits. He wrote the string quartet in F minor, an andante and a scherzo in E major and A minor, and some parts of an opera, Lorely, and an oratorio, Christus. When apparently busy with plans and work for the future he was taken ill late in October, 1847, and died on November 4. For the great funeral given him by the Conservatory, Moscheles arranged one of the Songs Without Words as a funeral march, and it was played by the orchestra of the Gewandhaus when his body was being taken into the Cathedral.

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Mengal (mäñ-găl), Martin Joseph. 1784-1851.

Composer, conductor and player of the horn; born in Ghent. He began his musical education with his father, and at the age of twelve is said to have written compositions for the horn. Entering the Conservatory of Paris in 1804, he studied the horn with Duvernoy, harmony with Catel and composition under Reicha. He

joined the band of the Imperial Guard and went through the Austrian campaign, 1805, and the Prussian campaign in 1806. In 1807 he joined the orchestra of the Odéon Theatre at Paris, changing in 1812 to that of the Feydeau. In 1824 he assumed the management of a theatre at Ghent, but when this proved unsuccessful he became conductor, filling a similar position at Antwerp until 1832, and at The Hague from 1832 to 1835. He was appointed director of the Conservatory of Ghent in 1835. Among his writings are two horn concertos, duets for horn and harp; fantasias for horn and piano; besides his operas, Une nuit au château; L'île de Babilary, and Les Infidèles.

Mengozzi (měn-gôd'-zē), Bernardo. 1758-1800.

Italian tenor opera-singer and composer; born in Florence. Began his musical studies in his native city, and later went to Venice, where he studied under Pasquale Potenza, then cantor of St. Mark's. In 1785 he sang in oratorio at Naples with Signora Benini, who later became his wife, and in 1786 they went to England. In 1787 he went to Paris, where he sang before Marie Antoinette and became associated with Mandini and Viganoni of the Italian Opera Company of the Theatre de Monsieur. He stayed in Paris after the Revolution, and in 1795 became professor of singing in the Conservatory. He also wrote several operettas for the Feydeau and Montausier Theatres. He died in Paris before he finished his most important work, A Method of Singing for the Conservatory, which has been edited by Langlé.

Menter (měn'-tĕr), Joseph. 1808-1856.

Well-known virtuoso on the violoncello; born at Deutenkofen, Bavaria; began his musical education on the violin, but later studied the violoncello with Moralt at Munich. In 1829 he became a member of the orchestra of the Prince of Hohenzollern at Heckingen, but in 1833 resigned his position and took a place in the band of the Royal Opera at Munich. He became well known by his concert tours through Austria, Holland, Germany, Belgium and England. He composed several fantasies and arias with orchestral accompaniments.

Menter, Sophie. 1848-

Daughter of Joseph Menter; a piano player and teacher; born at Munich. Showed her musical ability very early, studying first with Schönchen, later with Leonhard at Munich Conservatory, then at the age of thirteen taking private lessons of Niest. In 1863 she made her debut, and in 1867 she appeared at Frankfort, where she so impressed Tausig that he prevailed upon her to come to Leipsic as his pupil. In 1869 she began studying with Liszt, who was much interested in her, and contributed much to her musical education. In 1872 she married David Popper, a violoncellist, but was divorced in 1886. She was pianist at the Court of Prince of Hohenzollern and the Emperor of Austria, and from 1883 to 1887 she was professor at the Conservatory at St. Petersburg. She appeared in England in 1881. She is noted for her wonderful style and technique.

Mercadante (měr-kä-dän'-tē), Francesco Saverio. 1795-1870.

Composer, who ranks high in the list of Italian opera-writers; born at Altamura, near Bari. When only twelve years old he was sent to the College of St. Sebastian at Naples, where under Zingarelli he studied composition, flute and violin, and after a time was made the leader of the orchestra. For about six years he composed only instrumental music, but, on being dismissed from the college, he turned to dramatic composition. In 1818 appeared his first work, a cantata for the Teatro del Fondo, and in 1819 his L'Apoteosi d'Ercole was produced at San Carlo Theatre with gratifying success. He composed industriously, producing the opera buffa, Violenza e costanzo, and Elisa e Claudio by which his reputation was established. He composed Andronico for the Venetian Carnival. The performance of some of his works at Vienna brought him into favor with the Viennese. In 1827 he went to Spain, returning to Naples in 1831. He was appointed to succeed Pietro Generali as maestro di cappella of the Novara Cathedral in 1833. In 1836 he went to Paris to superintend the production of his opera, I Briganti, and in 1837 Il Giuramento was performed at Milan. The opera buffa, I due illustri rivali, produced in 1838, introduced an innovation in the use of

brass instruments to mark the accent of the accompaniment, which proved a disagreeable characteristic of the instrumentation of Italian Opera of a later period. He was made director of music at the Cathedral at Lanciano in 1839, and in 1840 director of the Naples Conservatory. Owing to the loss of an eye at Novara, he became totally blind in 1862, and had to dictate his compositions. He died at Naples eight years later. Mercadante was a member of the Institute of France and the Italians ranked him very high as a dramatic writer. He is one of the best of the composers of the school headed by Rossini and is usually named with Bellini and Donizetti. He produced litanies; cantatas; psalms; vespers; about twenty masses; a hymn to Garibaldi in 1861, and one to Rossini in 1866; funeral symphonies to Bellini, Donizetti, Rossini and Pacini; Il lamento di Bardo, after he became blind, Messa solenne; Le sette parole di Nostro Signore; La Rimembrance; Il Lamento dell' Arabo; besides his operas, which numbered about sixty. Of these, I Briganti, produced at Paris, and Elisa e Claudio and Il Giuramento, both given at La Scala in Milan, are usually considered his best.

Méreaux (mā-rō), Jean Amédée Lefroid de. 1803-1874.

Grandson of Jean Nicolas Lefroid, son of Joseph; was a pianist, teacher and musical writer. He was born in Paris and began his piano training at the age of ten under Reicha. He appeared successfully in concert in Paris and London. In 1835 he began to teach in Rouen, remaining there until his death. His most important work is his collection of clavecin music, Les Clavecinistes de 1637 à 1790, which he published in 1867.

Méreaux, Jean Nicolas Amédée Lefroid de. 1745-1797.

Organist and dramatic composer; is best known for his two oratorios, Esther and Samson. He studied under French and Italian masters, and was made organist of the church of St. Jacques du Haut Pas in Paris. Among his works are his operas La Ressource comique; Le Retour de Tendresse; Laurette; Alexandre aux Indes; Le Duel comique; Œdipe et Jocaste, and Fabius. His ode on the birth of the Dauphin is well known.

Méreaux, Joseph Nicolas Lefroid de. 1767-

Son of Jean Nicolas Lefroid. French organist and pianist; born in Paris. He studied music with his father. He was professor in the royal school of singing and subsequently professor of piano and organist of the Protestant Temple of Oratory. He is said to have played the organ at the Feast of the Federation in 1789. Some of his compositions are Cantata for the Coronation of Napoleon I., with full orchestra accompaniment; sonatas and fantasies for piano; nocturne for piano and violin; some sonatas for piano and violin.

Mériel (mā-rĭ-ĕl), Paul. 1818-

Violinist and composer; born at Mondontheau, Loire-et-Cher. As a boy he supported himself by violin-playing. He was a student with Alessandro Napoleone at Lisbon and with Somma at Perpignau. He became conductor of a traveling orchestra which played at Amiens, where he produced his comic opera Cornélius l'argentier. In 1847 he began teaching in Toulouse, where later he became director of the Conservatory. He was later made Chevalier of the Legion of Honor. He produced several comic operas, Les Précieuses ridicules, Le Retour au pays, L'Orphéon en voyage, Les Pâques de la Reine, as well as his symphony, Le Tasse; his dramatic oratorio, Caïn; and his grand opera, l'Armorique.

Merk (märk), Joseph. 1795-1852.

Austrian violoncellist; born in Vienna. As a child he studied singing and the violin, but later under Schindlöcker he took up the violoncello and soon became very proficient. He traveled about for a few years, finally obtaining the position of first violoncellist at the Opera at Vienna in 1818. In 1823 he was made professor at the Conservatory then founded, and in 1834 he became virtuoso of chamber-music to the Emperor. He wrote six studies for the violoncello, which are considered valuable contributions to the literature for that instrument, besides concertos; polonaises; variations; fantasies; and twenty exercises.

Merkel (mär-kĕl), Gustav Adolf. 1827-1885.

One of the best organists and organ composers of the Nineteenth Century;

born at Oberoderwitz, Saxony. He studied the organ under Johann Schneider and counterpoint under Julius Otto, and was also a pupil of Schumann and Reisiger. In 1858 he was made organist of the Waisenhauskirche at Dresden; in 1860 of the Kreuzkirche, and in 1864 he was appointed Court organist. From 1867 to 1873 he directed the Singakademie at Dresden, and in 1861 he became a professor at the Dresden Conservatory. The number of his compositions reached one hundred and eighty and were of such very high standard as to prove him a true disciple of the lofty Bach. Among his writings are a large number of fugues, preludes, variations, fantasies, and sonatas; also some compositions for organ, violin, and violoncello.

Mermet (mär-mā), Auguste. 1815-1888.

Dramatic composer; son of a French general; abandoned his military profession and turned his attention to music. He studied the flute and under Halévy and Lesueur took up composition. After struggling for fifteen years he succeeded in getting his opera, Roland à Roncevaux, performed, but it proved only moderately successful, being commonplace musically and interesting only because of the martial character of its libretto. He then wrote Joan of Arc which was not so well received as his other opera had been. In 1865 he received cross of the Legion of Honor. Besides the operas mentioned he has written La Bannière du roi and Pais, and other French compositions, also an opera-bouffe entitled Pierrot pendu.

Mersenne (mĕr-sĕn'), Marie. 1588-1648.

Franciscan monk; interesting as the author of a rare and voluminous history of music, now very valuable because of the specimens of compositions it contains, also because of its rarity. He lived in Paris and is said to have known Descartes. Among his works are his curious Préludes de l'Harmonie Universelle with its quaint discussion of the horoscope necessary to produce the perfect musician and his L'Harmonie Universelle, which appeared in 1636 and which contained over fifteen hundred pages.

Mertens (mär'-tĕns), Joseph. 1834-

Flemish violinist and dramatic composer; was born in Antwerp, where

he became first violin at the opera, and teacher of violin at the local conservatory. Between 1878 and 1879 he conducted the Flemish Opera in Brussels. Some of his one-act operas which proved popular are De zwarte Capitan; Les trois étudiants; L'égoiste; De Vergissing and De Vriger. Besides these he wrote some instrumental music, some romances and sacred choruses.

Mertke (mĕrt'-kĕ), Eduard. 1833-1895.

Pianist, teacher and composer; was born at Riga. He studied theory under Agthe and piano under S. von Lützau, and is said to have played before the public at the age of ten. In 1850 he played in concert in St. Petersburg and Moscow. His versatility is shown by the fact that from 1853 until 1859 he was first violinist at the Gewandhaus at Leipsic. He made a piano concert tour in 1859, then taught in Wesselung, Lucerne, Freiburg and Mannheim until 1869, when he became teacher of piano at Cologne Conservatory. He has written an opera, Lisa, oder die Sprache des Herzens; a cantata called Des Liedes Verklärung; some piano arrangements of Mendelssohn's, Weber's and Hummel's concerted pieces; and some Russian folk-songs beside editing Chopin's works.

Merulo (mā-roo'-lō), Claudio da Correggio. 1533-1604.

Born at Correggio, Italy. He received a good musical education, probably at Venice or at Brescia, and at the age of twenty-four he became second organist at St. Mark's, defeating nine other candidates for the post, and succeeding Annibale Padovano as first organist in 1566. The same year he became a publisher, but was not successful and soon abandoned this venture. In 1579 he began to write motets and madrigals, but this, too, failed him. He was associated with such men as Willaert, Zarlino, A. Gabrielli, Padovano and Costanzo Porta, and the greatness of his organ playing made him well known to the musicians of Italy, Germany and Northern Europe. In 1584 he went to Mantua, then to Parma in 1586, where he became organist to Duke Ranuccio Farnese at La Steccata. He was knighted by the Duke and filled his position as organist until he died at the age of seventy-one.

His work is valuable historically, particularly his organ pieces, which compare favorably with the compositions of German organists of that period. Of his compositions which exist today, six vocal pieces are in Torchi's L'Arte Musical in Italia, in volume one, and four organ toccatas in volume three.

Merz (mărts), Karl. 1834-1890.

Teacher and writer on musical subjects; born at Bensheim, near Frankfort-on-the-Main. He received some lessons from his father who was organist at Bensheim and from F. Kunkel, and when only eight or nine years old played the violin in a quartet club at the home of Baron Rodenstein. When eleven years old he took his father's place as organist, continuing to fill it until he left Bensheim to go to school. After graduating from college in 1853 he taught school near Bingen-on-the-Rhine until 1854, when he came to America. Through J. H. Bonawitz he obtained a position in an orchestra in Philadelphia, and later became organist in the Sixth Presbyterian Church, also serving in the capacity of critic on a German musical journal headed by Wolsieffer. In 1856 he went to Lancaster County, Pennsylvania, to teach in a seminary, and in 1859 he went south, remaining until 1861, when he settled at Oxford, Ohio, and became professor of music at the Oxford Female College. In 1868 he began his literary career, contributing musical hints to Brainard's Musical World, and in 1873 becoming editor of that magazine. In 1882 he moved to Wooster, Ohio, becoming professor of music in Wooster University. His works consist of operettas, sacred pieces, choruses and songs, also dance music, and pieces for violin and violoncello. His instructive works are Modern Method for Reed Organ, Karl Merz Piano Method, and Harmony and Musical Composition.

Messager (mĕs-să-zhā), André Charles Prosper. 1853-

Contemporary French composer and operatic conductor of distinguished ability; born at Montluçon, Allier. After studying for some time at the Niedermeyer School in Paris, he went to the School of Religious Music to take composition and harmony lessons of Camille Saint-Saëns. In

1874 he became organist at Saint-Sulpice, and he afterward was organist at St.-Paul-St.-Louis and maitre de chapelle at Sainte-Marie des Batignolles. In 1876 he was awarded gold medal by the Société des Compositeurs for a symphony in four movements which Édouard Colonne directed at the Châtelet concerts, and his cantata for chorus and orchestra entitled Prométhée enchainé won second Premier prize at a Concours de la Ville de Paris. In 1883 he made his debut as an operatic composer by finishing François les Bas-bleus which Firnini Bernicot left incomplete at his death. Two years later his own three-act operetta, La Fauvette du Temple was successfully produced at the Folies-Dramatiques and during that same year came his first pronounced success, La Béarnaise, a three-act operetta, which was introduced at the Bouffes Parisiens, and in October, 1886, was given at the Prince of Wales Theatre, in London, with Marie Tempest and Florence St. John in leading roles. The three-act comic opera, La Basoche, which appeared at the Opéra Comique in 1890 was immensely successful, and in 1891 was translated into English by Sir Augustus Harris and Eugene Oudin, and given at the Royal English Opera, with Esther Pallister, Ben Davies and David Bispham, then a debutant, as the chief singers. La Basoche is delightfully tuneful and is written in the brilliant, sparkling style characteristic of Parisian comic opera. His next interesting opera was a lyric comedy on the subject, Madame Crysanthème from Pierre Loti's novel, and this appeared in the Theatre Lyrique in 1893. Other compositions to be performed during that year were the ballet, Scaramouche and the operetta, Miss Dollar, both played at the Nouveau Theatre. In 1894 he wrote Mirette for the Savoy Theatre, London; in 1895 he composed Le Chevalier d'Harmontel, given at the Opéra Comique; in the following year Les Petites Michus was played at Bouffes Parisiens.. In 1898 Carré gave him the position of conductor of orchestra at the Opéra Comique and Véronique was played at the Bouffes Parisiens. Une Aventure de la Guimart was performed at the Opéra Comique in 1900 and Les Dragons de l'Imperatrice came out at the Varietes in 1905. In 1901 Messager succeeded Maurice Grau as artistic director of Royal Opera at Covent Garden and up to the present time, 1908, still fills that position. He is married to Hope Temple, a popular song-writer.

Metastasio (mā-täs-tä'-zĭ-ō), Pietro Antonio Domenico Bonaventura. 1698-1782.

Italian poet, who won glory for his country in her time of deepest degradation, and distinction for himself, by perfecting the musical drama, invented by Zeno, and raising it to a recognized literary form. He was born at Rome and was the son of Trapassi, a very humble man in the service of the Pope, who did his best to educate his precocious child. The boy was adopted by a famous lawyer, Gravina, who heard him singing in the street. He changed his name to Mestastasio the Greek form of Trapassi, and had him thoroughly instructed in literature, philosophy and the law. Gravina's death in 1718 left him in fairly good circumstances, but through his own extravagance and the schemes of his rivals he lost all he had and was obliged to go to Naples to escape his creditors. There he found employment with a lawyer, Castagnola, who strictly forbade him to have anything to do with literary pursuits. Secretly he produced a masque, The Garden of Hesperides, which attracted the attention of the singer, Maria Bulgarini, called La Romanina, who at once became his patroness and took him into her household. His first great success, the production of his Deserted Dido in 1734, was largely due to her performance. The piece was almost a parody on Virgil, but the public was wildly enthusiastic over it and the receipts from it were sufficient to pay Metastasio's Roman debts. In 1729 Emperor Charles VI. sent for him to take Zeno's place as Court poet at Vienna and he went after bidding farewell to La Romanina, who wished to follow him. She died suddenly soon afterwards, possibly by some unnatural means, for Metastasio had soon become attached to Countess Althan at Vienna. His career as Court poet was brilliant and he remained a favorite showered with honors until the close of his romantic life, the only interruption of his work being the Austrian war of succession

in 1740. On his death-bed he was given the blessing of Pope Pius VI., then visiting at the Court of Joseph II. As a man Metastasio was selfish but had an intensely passionate and emotional nature, and as a poet he united the playwright's cleverness of Scribe and a wonderful poetic power, which made his verses veritable melody. His characters were weak and artificial, and his dramas seem lifeless now, because of their classic form. He was a musical composer and singer as well as a poet. Of his twenty-nine dramas, the best are Olimpiade; Achille in Sciro; Clemenza di Tito, set to music by Mozart; Atilio Regolo; Artaserse; Temistocle; and Zenobia. He also wrote oratorios, cantatas, pieces of circumstance, sonnets and elegies. His opera texts have been set to music by Gluck, Hasse, Porpora, Handel, Jommelli, Mozart and others.

Methfessel (māt'-fĕs-sĕl), Albert Gottlieb. 1785-1869.

German song-writer and conductor; was born at Stadtilm, in Thuringia, and died at Heckenbeck. He played at the Court of Rudolstadt in 1810, was musical director at Hamburg in 1822, and in 1832 became Court chapelmaster at Brunswick, a position which he held for ten years, when he retired on a pension. He is chiefly known for his German student songs, as Rheinweinhed, Deutscher Ehrenpreis and Krieger's Abschied. He composed an opera, Der Prinz von Basra; an oratorio, Das befreite Jerusalem; piano-music and collections of songs.

Métra (mā-trä), Jules Louis Olivier. 1830-1889.

Composer of popular French dance-music; born at Rheims. His father was an actor and he also played juvenile parts. He studied music with Edmond Roche and in several small theatres of Paris he played on the violin, violoncello and doublebass viol. From 1849 to 1854 he studied harmony with Elwart at the Paris Conservatory, then composition with Ambroise Thomas. He conducted orchestra at the Beaumarchais Theatre and afterward at the dance halls, Bal Robert, Mabille, Château des Fleurs, Athnée musicale, Élysée Montmartre, Casino-Cadet and Bal Frascati; he also conducted for the

masked balls of the Opéra Comique and the opera balls and the Theatre de la Monnaie, Brussels, and for several years was conductor at the Folies-Bergères. Among his compositions are his waltzes, La Vague, Les Roses, and Le tour du monde; mazurkas; quadrilles; and polkas, as well as eighteen operettas and ballet-divertissements, which he produced at the Folies-Bergères and the ballet Yedda, which he brought out at the opera. He died in Paris.

Mettenleiter (mĕt'-tĕn-lī-tĕr), Johann Georg. 1812-1858.

Organist, choirmaster and musical composer; born at St. Ulrich, near Ulm, where later he became choirmaster and organist. He is known chiefly on account of his scholarly church compositions of which he published Manuale breve cantionum ac precum and Enchiridion chorale, both with organ accompaniments; and 95th Psalm for six male voices. In manuscript he has left some masses, two Misereres, a Stabat Mater and an Ave Maria for double chorus. His brother has written a biography, entitled Johann Georg Mettenleiter, ein Künstlerbild.

Metzdorff (mĕts'-dôrf), Richard. 1844-

Composer of vocal and instrumental music; born at Danzig; studied in Berlin under Geyer, Dehn and Kiel. He became chapelmaster of orchestras at Berlin, Nuremburg, Brunswick, Hanover and Düsseldorf. Among his compositions are his opera, Rosamund, produced at Weimar, 1875, and Haybart und Signe which appeared in 1893. He also wrote three symphonies; an overture to King Lear; the ballad, Frau Alice, for contralto, chorus and orchestra; several collections of song; trios for piano and strings; sonatas and other pieces for piano; two symphonies, one in F, one in D minor.

Meyer (mī'-ĕr), Gustav. 1859-

Composer and conductor; born at Königsberg, Prussia; began his musical education in his native town under Robert Schwalm. From 1880 to 1884 he studied with Reinecke and Jadassohn in the Conservatory at Leipsic. He was chapelmaster at Leignitz, Görlitz, Eisenach, Dorpat and Breslau, where he stayed five years, then at Stettin. In 1895 he became conductor at the Leipsic City Theatre.

His compositions include the three-act operetta, Der Hochstappler; the ballet pantomime, Künstlerfest; the four-act farce with songs, Aus bewegter; the ballet, Elektra, and many charming songs.

Meyer, Jenny. 1834-1894.

A concert-singer and excellent teacher; was born in Berlin, where she taught singing from 1865 at Stern's Conservatory, which she purchased and became directoress of in 1888. She died in Berlin.

Meyer, Leopold von. 1816-1883.

Pianist of brilliant and showy manner of playing; born at Baden, near Vienna. He studied with Czerny and Fischof, making his professional debut in 1835. Most of his life was spent in extensive concert tours through Europe and America. During his tour of America, from 1845 to 1847, he gave concerts in New York at the Broadway Tabernacle and he played in Boston where he aroused great enthusiasm in the young pianist, William Mason, who heard him during that engagement. He is said to have preferred his own light and effective compositions to the less showy works of the classicists and was known as a brilliant rather than an accurate player. Of his compositions the best known is his waltz, Souvenir de Vienne.

Meyer, Waldemer. 1853-

Violin virtuoso of distinguished ability; was born in Berlin. His talent was so remarkable that the great Joachim himself instructed him for four years receiving no remuneration for his teaching. He obtained for Meyer a position as first violin in the Berlin Court band, where he played from 1873 to 1881. He made a concert tour with Pauline Lucca, and later alone toured France, England, Belgium and Germany, everywhere achieving a brilliant success.

Meyer-Helmund (mī'-ĕr hĕl-moont), Erik. 1861-

German opera and song-writer; born at Petersburg. Began the study of music with his father, then at Berlin took up composition with Kiel and singing with Stockhausen. He has been a very successful concert-singer and has composed a large number of delicate and charming songs. He took up his permanent residence in

St. Petersburg in 1900, giving a song recital there at which Herr Gorski sang his songs and compositions. He has written two very successful operas, Der Liebeskamp and Margitta; the one-act burlesque, Trischka; the ballet Rübezahl, Der Berggeist, given with great success at Leipsic, and many songs.

Meyer-Lutz (mī-ĕr loots), Wilhelm. 1829-

Organist and conductor; born at Münnerstadt, near Kissingen. At Würtzburg he studied under Eisenhofer and Keller. In 1848 he went to England, where he played the organ at Birmingham and Leeds and later at St. George's Roman Catholic Church in London. From 1851 to 1855 he conducted the orchestra at the Surrey Theatre, and since 1869 he has been conductor at the Gaiety Theatre. He has written eight operas, some chamber-music and several masses.

Meyer-Olbersleben (mī'-ĕr ôl'-bĕrs-lā-bĕn), Max. 1850-

Teacher and composer; born at Olbersleben, near Weimar; began his musical studies with his father, later studying with Müller-Hartung and finally with Liszt at Weimar. Liszt recommended him to the patronage of the Duke who sent him to Munich for two years' study under Cornelius, Wüllner and Rheinberger. After spending a year at Brussels and another at Munich he returned to Weimar and became professor of piano and theory at the Orchestra School of his old master, Müller-Hartung. In 1877 he went to Würzburg to teach counterpoint and composition in the Royal Conservatory of Music and in 1879 he became conductor of the celebrated Würzburger Liedertafel. He was made a Royal professor in 1885, and in 1896 his ability was so widely recognized that he was made a member of the Board of Directors of the Deutscher Sängerbund in collaboration with Kremser, directing the Fifth National Song Festival at Stuttgart. In 1907 he was appointed to succeed Dr. Khebert as director of the Royal Conservatory of Würzburg. Meyer has showed great ability as a composer, having written a large number of compositions, among them Der Hauben Krieg and Clare Dettin; two overtures, Feierklänge and Festouver-

ture as well as some chamber-music; piano-pieces; songs; choruses; a piano trio; some pieces for piano and cello; a cantata, The Blind Elf; and many other vocal and instrumental pieces.

Meyerbeer (mī'-ĕr-bār), Giacomo. 1791-1864.

"The idol of the Parisian public, the Monarch of the Grand Opera," as Hervey calls him, did more to advance the opera of the Nineteenth Century than any other composer except Wagner. He was born at Berlin, and was of Jewish extraction, his name being properly Jakob Liebmann Beer. The prefix Meyer was added on the death of a rich relative who left Jakob his fortune on that condition. The Jakob became Giacomo after Meyerbeer's sojourn in Italy. His father, Herz Beer, was a wealthy banker, his mother, Amalie Wulf, was a refined and well-educated woman, and two of his brothers became famous like himself, Wilhelm as an astronomer, and Michael as a poet. When a very young child Meyerbeer showed a remarkable talent for music, which was encouraged by his parents, and when he was only seven years old, he made his debut as a pianist, playing one of Mozart's concertos. He studied first under Lauska. At the age of nine he had made wonderful progress. He studied composition for some time under Zelter, whom he thoroughly disliked, and finally gave up in favor of Bernard Anselm Weber, who was then directing the Berlin Opera. Weber proved to be a devoted teacher to the young Meyerbeer, and at one time sent a fugue of his pupil's, which he thought admirable work, to Vogler. The Abbé, far from commending it, finally returned it with a treatise of the fugue, and a fugue by himself on the same theme, showing the numerous errors which he thought the young composer's work contained. Meyerbeer then wrote another fugue, using the Abbé's suggestions, and this so pleased the old man that he invited Meyerbeer to spend two years with him at Darmstadt as a pupil and member of his household. There the young man worked with unlimited diligence, wrote a fugue or other sacred composition every day for the instructor's criticism, and formed his life-long friendship with Carl Marie von Weber. His first published works

were Sacred Songs of Klopstock, and an oratorio, God and Nature, which was played before the Grand Duke, and won for the writer the position of composer to the court.

His first opera, Jephthah's Vow, which appeared at Munich in 1813, was not a success, owing probably to its oratorio form and biblical subject. A comic opera, Alimelek, or The Two Caliphs, given at Stuttgart the same year, was received a little better. Meyerbeer then went to Vienna as a concert pianist and produced The Two Caliphs there, but it failed again. The young musician was by this time becoming thoroughly discouraged, and was on the point of giving up music entirely when he was advised by Salieri to go to Italy and make a thorough study of the voice before writing any more operas. In 1815 he went to Venice and there he soon abandoned the scholasticism of Abbé Vogler and adapted himself to the flowing extravagant style of Rossini, who then held supreme power over Italian Opera. Meyerbeer actually succeeded in rivaling him and gained at once the public admiration and immediate success which was his aim throughout his life. Among his Italian works were Romilda e Costanza, given at Padua in 1818 with Pisaroni in the leading part; Semiramide riconosciuta; Eduardo e Cristina; Emma di Resburgo, played in Germany as Emma von Leicester; Margherita d' Anjou, written for Scala, which was the best example of his work of this period; L'esule di Granata; Almansor; and the beginning of Crociato.

This borrowed success so easily attained, did not content the composer long, however. His German friends had become dissatisfied with him, among them Carl von Weber, who did everything in his power to induce him to return to his native land and to devote himself to her musical advancement. Meyerbeer then tried to produce a three-act opera, Das Brandenburger Thor, at Berlin, but failed, and having finished Crociato, which he had begun in Italy, he brought it out at Vienna, where it caused such a sensation that the composer was crowned on the stage. It was the last of his Italian triumphs and has been called the link between his period of "wild oats" as he considered his Italian

writings, and his period of the great works which have made him known as a master today.

In 1826 he went to Paris to see a performance of Crociato there, and this resulted in his almost constant residence in that city from that time until his death and in the development of his genius to its fullest extent. It was a time when Paris typified the chaotic condition of all Europe. Everything was in a state of unrest. The old order of things had been abandoned for new, untried systems of government, society, learning and art. It was a time of experiment, where nothing was established and where the bold or unique held sway and dominated the public rather than the artistic or refined. The years from 1824 to 1831 were so taken up with other interests, such as the death of his father, his marriage and the death of two children, that he put no works before the public. Nevertheless, they were valuable as a preparation for his great works to follow, for it was during this time that he made his exhaustive study of the French as a people, and of the French Opera from the works of Lully down to his own time. During this time also his connection with Eugène Scribe, who became his librettist, began.

Robert le Diable, produced in 1831 at the Academy of Music, was as great an event in the operatic world as Victor Hugo's Hernani in that of the drama. The fantastic story with its weird, supernatural vein made a deep impression everywhere. The music gave wonderful emphasis to the words, and the instrumentation of the piece was clever in the extreme. It is thought by many to be the most original and ingenious of all Meyerbeer's works. When Les Huguenots appeared in 1836 the public was at first disappointed, for it had expected a repetition of Robert, but the latter opera, with its sober grandeur in which the supernatural had no part, was wholly unlike the first great work of the composer. However, it was soon universally conceded that Les Huguenots surpassed Robert. In this opera the composer sometimes, as in the last duet, reaches a dramatic intensity unparalleled in any of his other works. The coloring of the whole is as rich and beautiful as that of Robert. In 1838 Meyerbeer began

to work upon Scribe's libretto of L'Africaine, but his dissatisfaction and constant changing finally angered Scribe, and in order to pacify him Meyerbeer produced another one of his works, Le Prophète, in 1849. Like Les Huguenots it took time for this to succeed and it never became as popular as the two operas preceding it. Gounod thought it Meyerbeer's masterpiece. Meyerbeer had been made general musical director by the King in 1842, so from that date he spent much of his time at Berlin. He brought out a German opera in 1844, Ein Feldlager, in Schlesien, introducing Jenny Lind in Germany. He produced Weber's Euryanthe and Wagner's first work, Rienzi, at Berlin, but afterwards conducted only his own works. In 1846 he wrote a very creditable overture and incidental music to his brother Michael's drama, Struensee, which was his most important instrumental work. His next work in Paris was the production of two comic operas, L'Étoile du Nord, dealing with some adventures of Peter the Great, in 1854, and Le Pardon de Ploermel, or Dinorah, a Breton story of buried treasure, in 1859. Both were quite well received by the public and created much excitement among the French composers, who considered them an invasion into their own private territory. The composer's health was beginning to fail by this time, Scribe had died, and he was still working on L'Africaine, with which he was never satisfied. He brought out two cantatas, a march for the Schiller Centenary Festival, and a march-overture for the London International Exhibition in 1862. In 1863 he returned to Paris for the last time and died there, before having accomplished the production of L'Africaine. This last of his works, the composition of which had occupied part of his time during twenty-six years, was given at the Academy in Paris and also in London, in 1865. In this work there is less striving for effect than in his earlier ones, more polish, and perhaps some signs of return to the Italian influence. However, it was injured by the composer's constant changes, and while it has many wonderfully beautiful passages it lacks unity.

No composer has had more widely differing criticisms than Meyerbeer, and the severest fault with which he

has been charged is that of surrendering to the public, and of striving for effect and immediate popularity. It is true that he adapted himself without effort to any school, that he seized the opportunities of his time and became its representative, but he introduced enough that was new to lyric drama in his time to pave the way for the modern music-drama. As Berlioz said of him, "He had the good fortune to have talent and the talent to have good fortune." His intense dramatic moments have made his musical reputation, and the only drag upon his powers was his fear of his own originality, probably inspired by the rigid instructions of his youth. He has been compared to Scott, painting men and women of the past as they appeared to each other. Hervey says, "The Meyerbeer opera was just as characteristic an expression of the artistic spirit of 1830 as Victor Hugo's and Dumas's dramas; Alfred de Musset's poetry; Delacroix's canvases; Berlioz's symphonies; or Chopin's piano-music."

Mézeray (māz-rĕ'), Louis Charles Lazare Costard de. 1810-1887.

Barytone singer, conductor, and dramatic composer; born in Brunswick. When fifteen years old he became second leader of the orchestra at the Strasburg Theatre, studying under Talliez and Wachenthal. At seventeen he became leader of the Liège Theatre, also conducting the Conservatory concerts and the Concerts Grétry. In 1830 he was made conductor at the Royal Theatre at The Hague, but in 1833 he went to Paris, where he studied counterpoint and fugue under Reicha. He was orchestra conductor at Ghent, Rouen and Marseilles before becoming conductor at the Grand Theatre at Bordeaux in 1843, a position which he filled successfully for thirty years. Previous to his accepting the conductorship at Bordeaux he had sung barytone at Montpelier, Antwerp and Nantes. In 1843 he founded the St. Cecilia Society. Two of his operas are Guillaume de Nassau; and Le Sicilien ou l'amour peintre.

Micheli (mē-kā'-lē), Romano. 1575-1660.

Italian contrapuntist and writer of church-music; born in Rome. He studied music under Francesco Soriano and Nanini, and traveled to Milan, Ferrara, Bologna, Venice, Florence and Naples in order to meet all the great musicians of the time and learn of them. He became a priest and for a while was sent to Aquileia, in 1616 was maestro di capella at Concordia, Modena, and in 1625 returned to Rome to became maestro di cappella at San Luigi de' Francesi. He was a writer of canons and other forms of church-music and is the author of the following: Musica vaga ed artificiosa; Madrigale a sei voci in canoni; Canoni musicali composti sopra le vocali di piu parole; La potestà pontifica diritta della Sanctissima Trinità compieta a sei voci, and Letere di Romano Micheli romano alli musici della Cappella di N. S. ed altri musici romani, which explains a kind of canon he had invented; many masses; psalms; responses, and such compositions.

***Mickwitz (fŏn mĭk'-wĭts), Harold von. 1859-**

Talented pianist; born at Helsingfors, Finland, of German parentage. Began studying the piano at five and composed a number of works before he was eight. At the St. Petersburg Conservatory he studied under Ark, Johansen Brassin, and Rimsky-Korsakov; then in 1880 he went to Vienna for three years' study with Leschetiszky. In 1886 he obtained the position of teacher of advanced piano classes at Karlsruhe Conservatory, and in 1893 he accepted a similar position at Wiesbaden Conservatory. In 1897 he accepted the directorship of the North Texas Conservatory at Sherman, Texas. In 1905 Mr. Von Mickwitz came to Chicago, where he has been at the head of the piano department of the Bush Temple of Music. He intends, however, to return to Sherman, Texas, to the Conservatory, which is practically his own creation. He has published elegant piano-music, somewhat in the style in which Tschaikowsky wrote.

Middelschulte (mĭd'-ĕl-shool-tĕ), Wilhelm. 1863-

Organ virtuoso and composer; born near Dortmund, Westphalia. He was fond of music from boyhood, and at the age of twelve had attained sufficient knowledge of the organ to play the church service. Ill health, however, delayed a regular course in

music for several years, but before he was twenty he entered the Royal Academy of Church Music, Berlin, where for several years he studied, his teachers being August Haupt in organ and theory, August Loeschhorn in piano, Dr. Julius Alsleben in history and conducting, and Franz Commer. While still a student he became Haupt's assistant at the organ of the Parochial Church, and associate teacher in the Academy. In 1888 he succeeded Rust as organist of St. Lucas Church in Berlin, retaining this post until 1891, when he came to the United States to accept that of organist and choir-director of the Cathedral of the Holy Name, Chicago. Shortly before his departure from Germany he played by invitation the memorial service to Emperor Friedrich III. at Bornstedt. At the Columbian Exposition of 1893 in Chicago, he gave three recitals, and in 1894 played with the Thomas Orchestra. He was immediately appointed official organist of the orchestra, and has since appeared with them frequently as soloist, playing many of the best works for organ and orchestra, among them his own concerto in A minor, which has been pronounced by Guilmant "a magnificent work." Under Theodore Thomas' direction he was organist of the Cincinnati May Festival. At present he is organist of St. James' Roman Catholic Church, Chicago. He is connected with the Wisconsin Conservatory of Music, Milwaukee, as professor of organ and of musical theory, and has been one of the directors of that institution from its beginning.

Mr. Middelschulte's reputation as an organist is cosmopolitan. He has appeared in the principal cities of the United States and also in Germany, where his playing has elicited the highest praises from both critics and musicians. He possesses a phenomenal musical memory, playing all his recital programs without notes, a proceeding unusual among organists. He is an ardent admirer of Bach's works, and is conceded to be the greatest living interpreter of them. He has composed chiefly for the organ, his published works being a Passacaglia in D minor, pronounced by the eminent theorist, Bernhard Ziehn, to be worthy of mention beside that of Bach; canons and fugue on the choral, Vater unser in

Himmelreich; concerto on a theme by Sebastian Bach; canonical fantaisie on Bach; fugue on four themes by J. S. Bach; also a toccata, for which he has received congratulations from Guilmant. His unpublished works include Variations and Finale on an original theme; cadenzas to two of Handel's and one of Rheinberger's concertos; and an étude for pedals alone, Perpetual Motion. Mr. Middelschulte has been twice represented on the programs of the German Society of Tonal Art, of which Richard Strauss is president. His compositions combine the modern resources of advanced musical theory with strict classical forms, and are considered among the most difficult works for the organ.

Mr. Middelschulte's influence on his pupils and friends is of the highest, both as a man and as a musician. His wife, formerly Miss Annette Musser, is a gifted and cultivated musician, for some years before her marriage an organist, pianist and teacher prominent in Memphis, Tennessee. She is at present the efficient organist of St. Paul's Universalist Church, Chicago.

Mihalovich (mē-hä'-lō-vĭch), Edmund von. 1842-

Dramatic composer of the neo-German School; born at Fericsancze, Slavonia. He received his common school education and his early musical training at Pesth. In 1865 he studied theory with Hauptmann at Leipsic, and later he went to Munich, where Hans von Bülow taught him piano. He is an ardent admirer and disciple of Wagner and his writings reflect the standards of the new German Operatic School. He wrote the ballads, Hero and Leander; La ronde du sabbat: Das Geisterschiff, and Die Nixe; the three-act opera, Toldi, Hagbarth und Signe, and some piano-music.

Mikuli (mē'-koo-lē), Karl. 1821-1897.

Teacher and musical writer, best known for his edition of Chopin's works, which contains copies of marginal comments made by Chopin on Mikuli's student copies of that master's works, and which is in consequence considered standard. He was born in Czernowitz, Bukowina, and in 1839 went to Vienna as a student of medicine. He soon turned to music, however, and in 1844 went

to Paris to study piano under Chopin, and composition under Reicha, returning to his own country in 1848. He toured Russia, Romania, Galicia, and in 1858 was appointed artistic director of the Leipsic Conservatory, leaving and founding a school of his own in 1888. Besides his edition of Chopin's works he has published several pieces which show the influence of that master. In 1858 he became director of the Galician Society

Milanollo (mī-län-ôl'-lō), Maria. 1832-1848.

Sister and inseparable companion of Teresa Milanollo; born in Savigliano. Her sister began giving her violin lessons when she was a very small child, and her ability appeared from the first. She made her debut in Boulogne when only six years old, and after that traveled always with her sister, appearing in Belgium, Germany and France, and creating a sensation on her appearance with her sister in 1843. In 1845 she played at a Philharmonic concert in London, upon which occasion the English critics condemned her technique as over-elaborate and exaggerated. With her sister she returned to Paris in 1848, and died there that same year.

Milanollo, Teresa. 1827-1904.

Gifted violinist; born at Savigliano, near Turin, Italy. Her parents were poor, but every sacrifice was made to give her and her sister a musical education. After some lessons on the violin from Giovanni Ferrero, a musician of her native place, she was taken to Turin, where she became a pupil of Gebboro Mori at the Capella Carlo Alberto. She appeared a few times in concert and received such great applause that her parents decided to take her to Paris. At Marseilles, Teresa appeared in concert and was given a letter of introduction to Lafont. Arriving in Paris in 1837 she immediately became his pupil, playing five times at the Opéra Comique and making a tour with him through Holland and Belgium and England. Her sister Maria joined her and together they gave concerts in France, Holland and Belgium, returning to Paris in 1839. She appeared before Louis Philippe in Paris and at the Paris Conservatory, studied with De Bériot in Bologna, then traveled through Germany and Belgium. She

appeared in London again in 1845. On the death of her sister in 1848 she retired, but gradually resumed concert work until her marriage to M. Charles Joseph Parmentier, when she retired permanently. From 1878 until she died she lived very quietly in Paris. Her compositions are Ave Maria, chorus for male voices; two romances; Fantaisie élégiaque for violin; transcript and variations for violin and piano.

Milchmeyer (mĭlkh'-mī-ĕr), Philipp Jacob. 1750-1813.

Piano-player and musical inventor; born at Frankfort-on-the-Main. In 1780 he was Court mechanician at Mayence, and invented a piano keyboard having three manuals, which, according to Cramer, in Magazin der Musik, produced a hundred and fifty varied combinations of sounds. He taught piano in Strasburg, and died there in 1813. His book, Anfangsgründe der Musik um das Piano, sowohl in Rücksicht des Fingersatzes als auch der Manieren und des Ausdrucks richtig spielen zu lernen, published in 1797, is considered rather important.

Milder-Hauptmann (mĕl'-dĕr howpt'-män), Pauline Anna. 1785-1838.

Dramatic soprano, with a voice of wonderful strength and beauty. Was born at Constantinople. She was living in Vienna as a maid to a lady of high rank when the manager, Schikaneder, found her and persuaded her to study for opera, offering to take charge of her musical education and debut. She became a pupil of Tomascelli, and later of Salieri, and made her debut in 1803 as Juno in Der Spiegel von Arkadien by Süssmayer. Owing to her commanding presence and really magnificent voice she was immediately successful and obtained a position to sing at the Imperial Court Theatre. After a tour in 1808, in which she was enthusiastically received wherever she sang, she returned to Vienna and was immediatley engaged as prima donna. In 1810 she married Herr Hauptmann. In 1812 she appeared in Berlin in Iphigenia in Tauris, by Gluck, scoring such a triumph that in 1816 she was offered a permanent contract with the Royal Theatre of that city. This position she held until 1829, when, owing to constant disagreements with

Spontini, the director, she left the company and traveled in Sweden, Denmark and Russia. Her last appearance was in Vienna in 1836, and her death occurred two years later in Berlin. Mme. Milder-Hauptmann had a marvelous voice, but she was indolent and capricious and did not work or study conscientiously. Cherubini wrote Faniska, and Beethoven, Leonore in Fidelio especially for her. She appeared to best advantage in such roles as Iphigenia, Armida and Alcestis.

Millard, Harrison. 1830-

American composer and teacher of vocal music; born in Boston, Mass. As a child he sang in a church choir, and when only ten entered the chorus of the Handel and Haydn Society. From 1851 to 1854 he studied singing in Italy, and as tenor concert-singer traveled through Ireland and Scotland with Catherine Hayes. While he was abroad he wrote articles for Dwight's Journal of Music and other American magazines. He returned to Boston in 1854, and in 1856 as a singer, teacher and composer he settled in New York. In 1859 he produced Viva la America, the first important patriotic song. As first lieutenant in the Nineteenth New York Regiment he served in the Civil War, and was wounded at the battle of Chickamauga and sent home. After his recovery he was given a position in the New York custom house. He has published over three hundred songs, among them the well-known Flag of the Free, and has also adapted songs from the French and German. He has written a Grand Mass, four Te Deums; also the four-act opera, Deborah.

Miller, Edward. 1731-1807.

English organist and composer; born at Norwich. His early musical education was obtained at Lynn under Dr. Burney. In 1756 he was appointed organist of Doncaster, and continued to fill that position for fifty years. He died in Doncaster in 1807. Among the works he has published are six solos for German flute, with remarks on double tonguing; elegies for voice and piano; songs; an ode with instrumental parts; six harpsichord sonatas; psalms and hymns, among them Psalms of David, for the use of parish churches, in which occurs the well-known hymn, Rockingham; also the Elements of Thorough-bass and Composition and Institute of Music, or Easy Instruction for the Harpsichord.

Millöcker (mĭl'-lĕk-ĕr), Karl. 1842-1899.

Conductor and composer of a very great number of operettas; born in Vienna. He studied at the Vienna Conservatory and in 1864 became chapelmaster at the Gratz Theatre, a position which he retained until 1866, leaving then to take up similar work at the Harmonie Theatre in Vienna. This theatre failed in a very short time and Millöcker removed to Budapest for a time, but returned to Vienna in 1869 and became chapelmaster at the Theatre an der Wien. He died at Baden near Vienna. Among his compositions are a number of musical farces and many piano-pieces, some of which have appeared in the monthly installments of the Musikalische Presse. Of his operettas, Die lustigen Binder and Der todte Gast, appeared in Gratz; Die Fraueninsel came out in Budapest; Der Regimenstambour, Ein Abenteuer in Wien; Diana; Drei Paar Schuhe; Das ver wunschene Schloss; Gräfin Dubarry and Die Musik des Teufels were performed in Vienna. His music is sprightly and piquant and for a time enjoyed great popularity.

Mills, Sebastian Bach. 1838-1898.

Piano virtuoso of unusual ability, who attained great popularity in America; born in Cirencester, England. His English instructors were Cipriani Potter and Sterndale Bennett, and at the age of seven he had so far progressed as to play before Queen Victoria. At the Leipsic Conservatory he was a pupil of Moscheles, Plaidy, Mayer, Rietz and Hauptmann, and later he became one of the young men of Liszt's circle at Weimar. In 1855 he was made organist of the Roman Catholic Cathedral in Sheffield. In 1858 he appeared as soloist at a Gewandhaus concert in Leipsic, and in 1859 he came to the United States on a concert tour that proved so successful that he decided to settle here. He was a great favorite in New York, and from 1859 to 1877 appeared every season in concerts of the Philharmonic Society, of which

he became honorary member in 1866. In 1859, 1867 and 1878 he made concert tours through Germany, each time being warmly received. He died in Wiesbaden, Germany. He was a most successful teacher and has done much for the promotion of music in New York. All of his compositions are for piano and are graceful and light in form. Some of them are Alpine Horn, transcription; Murmuring Fountain; two Tarantelles; Recollections of Home; Fairy Fingers; the polka, Toujours gai; and Barcarole vénitienne. Besides the Philharmonic Society, Mills was a member of the Tonkünstler Verein of Cologne, and of the Arion Society of New York.

Mingotti (mēn-gôt'-tī), Regina. 1728-1807.

Celebrated singer of Italian opera; born of German parentage at Naples. On the death of her father she was placed in an Ursuline Convent and here received her first musical instruction, remaining until her fifteenth year. While still very young she married Mingotti, impresario of the Dresden Opera, who immediately placed her under the care of Porpora, with whom she made rapid progress. Very soon after her debut in Dresden she had attained such popularity as to have become the rival of Faustina-Hasse. She left the Dresden Opera in 1751 to appear during two seasons under Farinelli's management in Madrid, and in 1754 went to England, where she became immensely popular. She toured Italy, and in 1772 settled in Munich, where she lived until 1787, retiring then to Neuburg-on-the-Danube, where she died.

Minoja (mē-nō'-yä), Ambrosio. 1752-1825.

Italian composer of opera and church-music; born at Ospitaletto, near Brescia, Italy. He studied under Nicolo Sala at Naples, and in 1772 succeeded Lampugnani at the Teatro della Scala, Milan, where from 1789 to 1809 he was maestro al cembalo at La Scala, and from 1814 to 1824 Inspector of Studies at the Conservatory. He wrote the opera, Zenobia, in Rome in 1788, and the opera, Tito nelle Gallie, given at La Scala, Milan, in 1787. An excellent singing-teacher, he wrote Solfeggi, and Lettere sopra il canto. He composed a march and a funeral symphony on the death of General Hoche, for which he obtained a gold medal from Bonaparte, and on that hero's coronation as King of Italy he wrote a Veni Creator and a Te Deum, which were performed in Milan Cathedral.

Mirecki (fränts mē'-rĕk-ē), Franz. 1794-1862.

Piano composer; born at Cracow; began his career as pianist at four, appearing in concert when only six. Going to Vienna in 1814 he studied piano and composition with Hummel, and harmony wth Preindl, and became acquainted with Moscheles, Beethoven, Salieri and Pixis. In 1816 he went to Venice to study, then was for several years in Paris and finally went to Milan and other cities of Italy. About 1825 he became director of the San Carlo Theatre, but soon after went to England, and in 1826 returned to Genoa, where he taught vocal music. In 1838 he became director of the School of Dramatic Singing, and he died in Genoa in 1862. It is said that he was at one time a member of the Conservatory at Paris. He arranged a beautiful edition of Marcello's celebrated psalms, in which work he is said to have been helped by Cherubini. He wrote oratorios; symphonies for grand orchestra; sonatas for piano and violin; and several collections of mazurkas and polonaises. He also wrote a treatise on instrumentation, Trattato intorno agli stromenti ed all' instrumentazione.

Miry (mē'-rē), Karel. 1823-1889.

Writer of operas; born at Ghent, where he studied harmony and counterpoint of Mengal, and later of Gevaërt at the Ghent Conservatory, afterward going to Paris to complete his education, but returning to Ghent to lead an orchestra in one of the local theatres. In 1857 he was appointed professor of counterpoint and composition at the Conservatory. He wrote eighteen Flemish operas and operettas for Brussels, Antwerp and Ghent, among these being Brigitta, La Lanterne magique and Charles-Quint, Bouchard d'Avesnes, Maria van Burgondie, De Keizer bij de Boeren, De occasie maakt den dief, Brutus en Cesar, Le Mariage de Marguerite, La Saint Lucas, given in Ghent; Anne Mie, Ees Engel op Wacht, Drie Köningen Avond, in

Antwerp; Frans Ackerman, Het Drieköningenfeest, La rose d'or, Le poëte et son idéal, Twee zusters, in Brussels. Also the ballets, La bouquetière, La fée des eaux, and Klida.

Mohr (mōr), Hermann. 1830-1896.

Composer and musical educator; born at Nieustadt. He studied at the Teachers' Seminary at Eisleben, and in 1850 went to Berlin, founding the Luisenstadt there. He also directed the Mohn Conservatory at Berlin. He taught in Zeckwer's Conservatory in Philadelphia after 1886, and died in Philadelphia ten years later. He has written the opera, Der Orakelspruch; the male choruses, Jauchzend erhebt sich die Schöpfung and Am Altare der Wahrheit; the cantata, Bergmannsgruss; songs and piano-compositions.

Möhring (mā'-rĭng), Ferdinand. 1816-1887.

Composer and singing-teacher; born at Alt-Ruppin. Originally he decided to follow the profession of architecture, and accordingly attended the Polytechnic School at Berlin. His education in musical composition he received at the Berlin Academy. He was organist and musical director at Saarbrücken in 1840, and became Royal music director in 1844. In 1845 he was organist and singing-teacher at Neu-Ruppin. Toward the latter part of his life he went to Wiesbaden, passing the remainder of his days there in retirement. He wrote the two unsuccessful operas, Schloss Warren, and Das Pfarrhaus; many fine male choruses, among them Normannenzug, and some other unpublished music.

Moir, Frank Lewis. 1852-

English song composer; born at Market Harboro'; showed musical talent as a child. He studied painting at South Kensington, obtaining certificates for model and free-hand drawing, and during his student days he sang in the choir of Royal Albert Hall, where Gounod was at that time conducting. Finally his love of music overcame his other art and he began to fit himself for musical composition. In 1890 he won a scholarship at the National School for Music founded by the Corporation of the City of London. Here he received excellent instruction in counterpoint of Dr. Bridge, in composition of Ebenezer

Prout, and in harmony of Sir John Stainer. After two years' study he received a certificate of highest honor in composition. He has writen the comic opera, The Royal Watchman; the madrigal, When at Chloe's Eyes I Gaze, which took the Madrigal Society prize in 1881; a melody in A for violin and piano; the songs, Best of All; Only Once More; Among the Passion Flowers; A Lark's Flight; The Golden Meadow; Love Shall Never Die; and many others. He married Eleanor Farnol, a soprano, who gives recitals of his songs.

Molique (môl-ēk'), Wilhelm Bernhard. 1802-1869.

Violin virtuoso and composer; born at Nuremberg. His father, the town chapelmaster, was his first instructor and taught him to play several instruments, but soon selected the violin as the instrument upon which to perfect his son. When Molique was fourteen, Spohr came to Nuremberg and was persuaded to teach him, praising the progress he had already made and prophesying a successful future. He showed so much talent that Maximilian I. of Bavaria became his patron, sending him to Munich, where in 1816 he began to study under Rovelli. After two years in Munich, he played in the orchestra of the Theatre an der Wien at Vienna, returning to Munich after Rovelli's death in 1820 and becoming conductor of the Royal band. In 1822 he made his first artistic tour, stopping at Leipsic, Dresden, Berlin and Hanover, and gaining wide recognition as an excellent violinst. In 1826 he became first violin and director of the Royal band at Stuttgart, a position which he held until 1849, spending his vacations in concert tours to Paris, St. Petersburg and Vienna. In 1849 he moved to London, where he became well known as a solo and quartet player and a teacher of violin. His oratorio, Abraham, was first performed at the Norwich Festival in 1860. In 1866 he retired to Cannstadt, near Stuttgart, where he died in 1869. He has written some excellent violin-music, of which the concerto in A minor is usually considered the best. His other works are nine other concertos; eight quartets; a symphony; a mass; three violin sonatas; duet for various combinations of instruments, and a concertino.

Mollenhauer (môl'-lĕn-how-ĕr), Edward R. 1827-

Violinist; the youngest of three brothers; born at Erfurt, Saxony. He received his first instruction under his brother Frederic, then studied under Ernst and Spohr. After playing in Germany and under the patronage of Archduchess of Dessau in St. Petersburg, he was ordered back to Germany to do military service, but fled to England, joining Jullien's Orchestra as solo violinist, and coming to America with that orchestra in 1853. He founded a school for violin-playing in New York. He was one of the first teachers in America to use the Conservatory system of teaching. Among his compositions are an opera, The Corsican Bride; two comic operas, Breakers, and the Masque Ball; violin-pieces; string quartet; some songs; a Passion symphony, and two other symphonies.

Mollenhauer, Emil. 1855-

One of the most talented of American choral conductors; born at Brooklyn, New York. He received his general education in the public schools of Brooklyn and at Russell's Academy, New York. When only nine years old he played violin in Niblo's Garden, and when fourteen he played in the orchestra of Booth's Theatre. At the age of sixteen he was one of the first violinists in the Thomas Orchestra. He was a member of the Damrosch Orchestra and of various musical societies of New York and Brooklyn until 1884, when he moved to Boston. Here he was a member of the Boston Symphony Orchestra from 1884 to 1888, then he conducted the Germania Orchestra and the Municipal concerts until 1903. His greatest work has been done in connection with the Handel and Haydn Society, of which he became conductor in 1899 and which he has wholly reorganized, dismissing old members unfit for work and filling their places by new. Besides his work with this society he has been connected with clubs at Lynn, Brockton, Salem and Newburyport, and with the Boston Apollo Club and Festival Orchestra.

Moller (môl'-lĕr), Joachim. 1541-1610.

Organist and notable composer of church-music, who in later years dropped his surname and was known as Joachim von Burck or von Burgk.

He was born in Burg, then under the government of the Bishop of Magdeburg. His teacher was Hermann Noricus, but most of his musical knowledge was gained through careful study of the works of Orlando di Lasso, whom he greatly admired and tried to imitate. In 1566 he became cantor of the Church of St. Blasius at Mühlhausen, where he remained until his death, and where he was succeeded by many famous musicians, among them John Sebastian Bach. He was also Symphonista of Mühlhausen and Alderman of the City Council, which in 1626 published at the expense of the city all the odes and hymns of Helmbold edited by him in a collection of six volumes. Schöberlein's Schatz contains many of his hymn arrangements, partly in motet and partly in choral form. Some of his compositions are Die Deutsche Passion, dedicated to the Lutheran Cathedral Chapter at Magdeburg; several books of Odæ Sacræ of Helmbold; Harmoniæ sacræ tan viva voce quam instrumentis; Sacro Cantiones; Passio Jesu Christi; twenty Deutsche Liedlein; Crepundia Sacra, a collection of school songs; thirty Geistlische Lieder; Symbolum Apostolicum Nicæum; Te Deum laudamus, and many other church compositions.

Molloy, James Lyman. 1837-

Irish composer of songs; was born at Cornolore, King's County, Ireland. Having taken the degree of M. A. at the Catholic University of Ireland he was called to the English bar in 1864, and is a member of the Southeastern Sessions and Brighton Circuit of the Middle Temple. He has written three operettas, Very Catching, The Student's Frolic, and My Aunt's Secret; and a great number of popular songs, among them being Blue Eyes; Colleen; Will o' the Wisp; Clang of the Wooden Schoon; Loves Old Sweet Song; Because I Do; Old Chelsea Pensioner; Irish Piper; Darby and Joan; Thady O'Flynn; Kerry Dance; Child's Vision; Old Sailor Wife; Vagabond; Carnival; Eily's Reason. He has also edited Irish Melodies, with new accompaniments, and has written a book called Our Autumn Holiday on French Rivers.

Momigny (mō-mēn'-yē), Jerome Joseph de. 1762-1855.

Organist, teacher and musical theorist; born at Philippeville in Bel-

gium. When twelve years old he was organist at St. Omer, and a little later at the Abbey of Sainte-Colombe, and in 1785 at Lyons. During the Revolution he retired to Switzerland, and in 1800 he went to Paris, where he founded a music business and taught, later removing to Tours. He wrote Complet d'Harmonie et de Composition d'apres une Théorie Neuve, which purported to be a new discovery in regard to theory of music, but which does not seem to have been important. He was also musical editor of the Encyclopédie Méthodique, a work interrupted by the Revolution. He has composed string quartets; violin sonatas; trios; sonatas for piano and violin; première anēe de leçons de piano; and sonatas and other pieces for piano.

Monasterio (mō-näs-tā'-rĭ-ō), Jesus de. 1836-1903.

Eminent Spanish violinist, who was instrumental in developing a knowledge of classical music in Spain; born at Potes in Santander province. From his seventh year he was under royal patronage and was given the best instruction Madrid could furnish. In 1845 he made a debut as a child prodigy, and from 1849 to 1851 he was a pupil of De Bériot at the Brussels Conservatory, returning to Madrid in 1852 and scoring an immediate success. In 1861 he made a successful tour through France, Belgium, Holland and Germany, and at Weimar he was offered the post of Court chapelmaster, which he declined, preferring to return to his native land. He was professor of violin, and in 1894 became director at the Madrid Conservatory, and he was also Court violinist. He is said to have formed the Quartet Society in Madrid in 1861. He died at Santander. He wrote many successful compositions for violin, among them Adieux a l'Alhambra, and two ecclesiastical compositions without accompaniment.

Mondonville (môn-dôn'-vē'-yŭ), Jean Joseph Cassanea. 1711-1772.

French violinist and dramatic composer; born at Narbonne. His musical ability appeared very early, and after studying violin he traveled about, finally settling at Lille. In Paris in 1737 he produced three of his motets with such success that in 1744 he was appointed to succeed Gervais as superintendent of the Royal Chapel, Versailles. In 1752 when strife, known as Guerre des Bouffons, arose between factions upholding the Italian or French Opera, Mondonville was appointed representative of National Art, and under the patronage of Mme. de Pompadour achieved success for his opera, Titon et l'Aurore. Owing to this success he became director of the Concerts Spirtituels in 1755, conducting the concerts with pronounced success and producing three oratorios, Les Fureurs de Saül, Les Israëlites au mont oreb, and Les Titans. He wrote a number of operas, none of which was successful, among them being Isbe; Le Carnival du Parnasse; La serva Padrona; Daphne et Alcimadura; Les Fêtes de Paphos; Thesée; Pscyhé; Vénus et Adonis; Bacchus et Erigone, written for Mme. de Pompadour's Theatre in Versailles; and the ballet, Les Projets de l'Amour, as well as violin sonatas and concertos, pieces for harpsichord and violin, trios and motets.

Moniuszko (mō-nĭ-oosh'-kō), Stanislaw. 1820-1872.

Dramatic composer; born in the department of Minsk, Lithuania. He first studied under August Freyer in Warsaw, then went to Berlin, where from 1837 to 1839 he was the pupil of Rugenhagen. He settled in Wilna as teacher and organist in the church of St. John, remaining until 1858 when he became chapelmaster of the Opera in Warsaw, where in 1846 he had produced his first opera, Halka. He later became professor at the Warsaw Conservatory He died at Warsaw in 1872, and twenty years later a branch of the Warsaw Musical Society was organized to publish his manuscript works, and to found a museum. Among his compositions are The Bohemians; Jawnutz; Music for Hamlet; The Paria; The New Don Quixote; The Countess; The Haunted Castle; Betty; The cantatas, Milda, Goddess of Beauty and Viola; a descriptive composition, Night in the Apennines, besides the hymn, Madonna, for solo, chorus and orchestra; a mass; piano-pieces and songs.

Monk, Edwin George. 1819-1900.

Organist and composer of church music; born at Frome, Somersetshire, England. His father was his first

teacher, but later he studied piano with Henry Field, and organ with George Field. He went to London where he studied vocal music in Hullah's classes and solo with Henry Philips. In England he held several appointments under G. A. Macfarren as organist and in 1844 he went to Ireland to become organist and music-master in the newly organized College of St. Colomba. In 1847 he settled in Oxford, where he was one of the founders of the University Motet and Madrigal Society. In 1848 he graduated as Bachelor of Music at Oxford and was made lay precentor, organist and musicmaster of the new College of St. Peter's at Radley. In 1856 he received his degree of Doctor of Music, and in 1859 he became choirmaster and organist at York Cathedral, succeeding Dr. Camidge. He died at Radley. His compositions consist of a Veni Creator Spiritus, Anthems and a Service. With Rev. R. C. Singleton he edited the Anglican Chant Book; the Anglican Choral Service Book; the Anglican Hymn Book; and with Sir F. A. G. Ousley, The Psalter and Canticles and Anglican Psalter Chants. He compiled the librettos of Sir George Macfarren's Oratorios, John the Baptist, Joseph, and The Resurrection. He is also well known as an astronomer, and in 1871 became a Fellow of the Royal Astronomical Society.

Monk, William Henry.. 1823-1889.

Organist and musical director; born in London; received his musical training from Thomas Adams, J. A. Hamilton and G. A. Griesbach. After acting as organist in Eton Chapel, Pimlico, St. George's Chapel, Albemarle Street, and Portman Chapel, St. Marylebone, he became musical director at King's College, London, in 1847, and in 1849 was made organist. In 1874 he succeeded Hullah as professor of vocal music. He was appointed professor at the School for the Indigent Blind in 1851 and organist of St. Mathias, Stoke Newington in 1852, and also delivered lectures on music at the London Institution, Edinburgh, and the Royal Institution, Manchester. In 1876 he became a professor in the National Training School for Music and in 1878 he began to teach in Bedford College, London. He died in London. Beside his work as a teacher he was, for a while, editor of

The Parish Choir and one of the editors of Hymns, Ancient and Modern, and he composed Te Deums; Kyries; anthems and other church-music.

Monpou (môn-poo), François Louis Hippolyte. 1804-1841.

Composer of songs and opera; born in Paris. When only five he was a chorister at Saint-Germain l'Auxerrois and when nine he sang at Notre Dame. In 1817 he entered Choron's school and two years later went as organist to Tours. He proved incapable of filling this position and returned to Choron, becoming assistant at his school and studying harmony with Porta, Chelard and Fétis. After this he held the post of organist at St. Nicholas des Chants, St. Thomas d'Aquin and the Sorbonne. He began his career of song composer in 1828 with the publication of a nocturne for three voices written to Beranger's Si j'étais petit oiseau, and afterward composed many songs to the words of the poets of the romantic school, among them de Musset and Victor Hugo. In 1835 he began to compose operas and in five years produced Les deux Reines; Perugina; La chaste Suzanne; Le Luthier de Vienne; Un Conte d'Autrefois; La Reine Jeanne; La Planteur, and Piquillo. This tremendous amount of work broke down his health and he died at Orleans. The instrumentation and general composition of his operas is very poor and they are now all forgotten.

Monsigny (môn-sēn-yē), Pierre Alexandre. 1729-1817.

French dramatic composer; born at Fauquemberge, near St. Omer, in the province of Artois. He studied the violin with no thought of becoming a musician. In 1749, soon after his father's death, he obtained a clerkship in the offices of the Chamber of Accounts of the Clergy of France. Was later appointed maître d'hôtel to the Duc d'Orléans and was enabled to help his family by the large salary he received. Inspired by hearing Pergolesi's Serva Padrona he studied harmony with Gianotti, doublebass in the Opéra orchestra, who taught after Rameau's system. After five months' instruction, Monsigny wrote Les Aveux indiscrets, which was produced successfully at the Theatre de la Foire in 1759. For the same theatre he composed Le Maître en droit; Le Cadi dupé, which attracted the libret-

tist, Sedaine, with whom he afterward worked, writing On ne s'avise jamais de tout, to his libretto. This was his last opera produced at the Theatre de la Foire. He wrote from 1764 to 1777 for the Comédie Italienne. Although Felix, ou l'enfant trouvé, was exceedingly successful, it was his last opera. Whether from fear of a rivalry with Grétry or from fatigue, he never wrote again. As inspector-general of canals and maître d'hôtel to Duc d'Orléans he had amassed a considerable fortune, which was swept away during the Revolution. In 1798 the societaires of the Opéra Comique made up a subscription which yielded him an annuity of about five hundred dollars On the death of Puccini in 1800 he became inspector of instruction at the Conservatory of Music, but, feeling that his own very inadequate technical training had not rendered him competent to fill this position, he resigned in 1802. In 1813 he was appointed to Grétry's place in the Institut and in 1816 was decorated with the cross of the Legion of Honor. He died a year later in Paris. Owing to the meagre technical training he had received the orchestration for his operas was always poor, but his plays were full of melody and dramatic truth and were more natural and amusing than much of the work of his time. The best of them is Le Déserteur, performed in 1769; Le Cadi dupé is also notable for its animation and truly comic element. The other operas are L'île sonnante; Le Roi et le Fermier; Le Faucon; Le Rendezvous bien employé; Rose et Colas; Aline, Reine de Golconde, and La belle Arsène.

Montagnana (môn-täy-nä'-nä), Domenico. 1700-1740.

Violin-maker who was an apprentice to Antonius Stradivarius. He is not so well known as other master violin-makers owing to the insertion of false signatures into his instruments by unscrupulous dealers, but he ranks with Carlo Bergonzi. He worked at Cremona and later at Venice, where he made violas and superb violoncellos, gaining from Charles Reade the title of the mighty Venetian. Though the pupil of Stradivarius, his instruments are quite different in shape, with much larger and bolder scroll and a varnish of wonderful smoothness and beauty. His instruments are now very rare and valuable.

Monte (môn'-tĕ), Fillippo de. 1521-1603.

Composer of madrigals and church music; born at Mons, or according to some authorities, Mechlin. He published his first book of masses in 1557 in Antwerp, and tradition has it that he knew Lassus and also Orlando, at whose recommendation he became chapelmaster to Maximilian II., in Vienna, in 1568. He served Rudolph in the same capacity in Prague, and became canon and treasurer of the Cathedral of Cambrai. He died in Vienna. Among his many writings are nineteen books of madrigals to five voices; eight books of madrigals to six voices; canzonets and madrigals to seven voices; Madrigali spirituali to five voices; masses to five voices; and mass to six voices; several masses to four and five voices; a Benedicta es; six books of motets to five and six voices; two books of motets to six and twelve voices; some French chansons; and Sonnets de Pierre de Ronsard.

Montéclair (môn-tā-klăr), Michel Pignolet de. 1666-1737.

Dramatic and instrumental composer; born at Audelot. As a chorister at the Cathedral of Langres he studied under Jean Baptiste Moreau. He became musicmaster to the Prince of Vaudémont and went with him to Italy. Returning to Paris in 1700 he entered the orchestra of the Opéra as a doublebass player, a position which he filled for thirty years and was then given a pension. He died at St. Denis. Among his compositions are the operas, Les Fêtes de l'été, and Jeptha; six concertos for two flutes; four collections of minuets; cantas for voice with basso continuo; motets; a requiem; six trios for strings; and his Méthode pour apprendre la musique.

Monteverde (môn-tā-vĕr'-dĕ), Claudio. 1567-1643.

Originator of instrumentation in opera, and pioneer in the use of certain musical forms contrary to ancient ideas of counterpoint; was born in Cremona, Italy. While very young he played the viola in the orchestra of the Duke of Mantua, and studied counterpoint under Marc Antonio Ingegneri, ducal maestro di cappella, although he probably derived more knowledge from the writings of the Florentine musical reformers, Cascini

and Peri, than from the instruction of this master. In 1584 his Canzonettes for three voices was published in Venice and three years later his First Book of Madrigals appeared followed by five others in 1593, 1594, 1597, 1599 and 1614. About this time Canon Artusi of St. Savior at Bologna published Imperfections of Modern Music, an attack on the modern schools as exemplified in Cruda Amarilli, the best known of Monteverde's Madrigals. The composer answered this attack in a letter, Agli studiosi lettori, which he inserted in a following book of Madrigals, and finally went to Rome to justify his position by presenting some of his compositions to Pope Clement VIII. for examination. In 1602 he succeeded Ingegneri as maestro to the Duke. In 1607 he brought out his first opera, Orfeo, in honor of the marriage of the Duke's son, Francesco di Gonzaga, to the Infanta of Savoy. This was followed in 1608 by Arianna. Another composition of this kind was Il ballo delle ingrate, produced at the same time as Orfeo. He also wrote Scherzi musicali a tre voci, some vespers and motets. In 1613 he was appointed successor to Martinengo as maestro di cappella of St. Mark's in Venice. The salary of that office was increased a hundred ducats, and an additional fifty ducats was given him to cover the expense of moving from Mantua. For several years he wrote only church-music, but in 1621 he composed a Grand Requiem in honor of Duke Cosmos II., which was more appropriate to the stage than to the church. In 1624 he wrote Il Combattimento di Tancredi and Clorinda, in which his use of the instrumental tremolo was an innovation. By this time he was generally considered the foremost musician of Italy and had impressed his musical ideas and principles on all his contemporaries. He composed Licori, la finta pazza, in 1627; the cantata, Il Rosajo fioritu in 1629; and the grand opera, Proserpina rapita in 1630, and a Grand Thanksgiving mass having trombone accompaniment to the Gloria and Credo

In 1633 he entered the priesthood. In 1637 the first opera house in the world was opened in Venice and in 1639 Monteverde wrote L'Adone, to be performed there; in 1641 Arianna was revived at the new St. Mark's Theatre, and during that year he wrote

two new operas, Il Ritorno d'Ulissi in Patria and Le Nozze di Enea, also the ballet Vittoria d'Amore for a carnival at Piacenza. In 1642 he wrote his last opera, L'Incoronazione di Poppea. In 1643 he died and was buried in a chapel of the Chiesa dei Frari.

Most of Monteverde's works were lost and we have only printed copies of three volumes of church-music, the complete score of Orfeo, eight books of Madrigals the Canzonettes published in 1584 and a volume of musical scherzos. Besides the compositions we have mentioned he wrote much church-music, masses, psalms, Magnificats Salves and motets. Our debt to Monteverde is not for his compositions but for the freedom he brought, for the many new elements he introduced into the writing of harmony and for the great advance he made in musical drama. He may be called the first great modern musician. In the instrumentation to his opera, Orfeo, he seems almost to have forestalled Wagner in using certain instruments to accompany certain characters.

Montigny-Remaury (môn-tēn-yē rā-mō-rē), Fanny Marcalline Caroline. 1843-

A piano virtuosa of remarkable ability; born at Pamiers, Ariège, France. Taught music at first by her elder sister, Elvire Remaury. In 1854 she entered the pianoforte class of Professor Le Couppey at the Conservatory. She took the first prize for piano-playing in 1858, a prize for solfege in 1859, and the first prize for harmony in 1862. Her rendering of Mendelssohn's G minor Concerto at a Conservatory concert immediately placed her among the finest piano virtuosi in France. She married Léon Montigny in 1860, but he lived only twelve years after the marriage. Madame Montigny has toured England and the Continent and is everywhere looked upon as a performer of the first rank. Her style of playing is forcible and vigorous but full of refinement, and is chiefly remarkable for the faithfulness with which she portrays the characteristics of the composer whose music she is playing.

Morales (mō-răl'-ās), Cristofero. 1512-1553.

Spanish writer of religious music; born in Seville. From 1535 to 1540 he

was a member of the Papal Chapel under Pope Paul III., and during the years spent there he composed much fine church-music, among which was his unsurpassed Lamentabatur Jacob, for many years sung by the Papal Choir on the fourth Sunday in Lent. From 1544 to 1545 he is said to have been master of the chapel at Toledo and to have sung in the Cathedral at Malaga in 1551. He returned to Seville in 1552 and in 1553 died, either at Seville or Malaga. His training seems to have been along the lines of the Netherlands school of counterpoint, and his writings show great fire and originality. Reprints of portions of his masses, magnificats and motets have appeared. He wrote two collections of masses, one for five voices and one for four; a well-known Magnificat; his Lamentations of Jeremiah for four, five and six voices, besides many other church compositions.

Morel (mō-rĕl), Auguste François. 1809-1881.

Writer of songs; best known for his chamber-music; born at Marseilles. He was chiefly self-educated, and appeared in Paris in 1836 as a composer of songs and a writer of musical articles In 1850 he returned to Marseilles, where in 1852 he became a director at the Conservatory, retaining this position until 1873. In 1877 he went again to Paris, where he remained until his death. In recognition of his talents he was made Chevalier of the Legion of Honor in 1860. Some of his works are music to Autraris; La fille d'Eschyle; an opera, Le jugement de Dieu; the ballet, L'étoile du mario; two symphonies; some quintets; overtures; cantatas; five string quartets; and many songs.

Morgan, George Washbourne. 1822-1892.

Born in Gloucester, England; was first great concert organist to come to America. His talents appeared early and it is said that he played a service at the Gloucester Cathedral when only eight years old. In 1834 he sang in the Philharmonic Chorus at Gloucester. He was apprenticed to John Amott, was organist in several churches and in 1845 conductor of the Gloucester Philharmonic concerts. In 1853 he came to New York, where he became organist at St.

Thomas' Church, going to Grace Church in 1854 and remaining until 1867, when he left to become organist of St. Ann's Church. Later he was organist at Dr. Talmage's Tabernacle at Brooklyn for fourteen years. He played in Boston in 1859 at Tremont Temple and later had the honor of being the first performer on the new organ in Music Hall. From 1886 to 1888 he was organist at the Dutch Reformed Church in New York. He died in Tacoma, Washington, in 1892. He was a brilliant organist, noted for his pedaling, and was probably the first to play Bach and Beethoven in concert in the United States.

Morgan, John Paul. 1841-1879.

Talented organist and composer; was born in Oberlin, Ohio. In 1858 he was organist at the Congregational Church in Mt. Vernon, Ohio, but later went to New York, where he studied for three years under J. Huss, meanwhile acting as organist and director of music at the South Fifth Street M. E. Church in East Brooklyn. He went to Cleveland in 1862 and there became organist at the Second Presbyterian Church and also taught music. The following spring he went to Germany to study theory and composition and worked with Hauptmann, Richter, Reinecke and Papperitz, studying piano with Wenzel, Plaidy and Moscheles and organ with Richter. He graduated from the Conservatory in 1865 and after spending some months with A. G. Ritter at Madgeburg he returned to America. At Oberlin, Ohio, he conducted a series of oratorio concerts and founded the Oberlin Conservatory. In 1866 he went to New York, becoming organist of the Church of the Messiah in Brooklyn, and in 1867 receiving an appointment to Trinity Church, New York; he also led several musical societies and taught organ in the schools of Mason and Thomas and Carl Anschütz. He became conductor for the Handel and Haydn Society of San Francisco and of the Oakland Harmonic Society, besides playing organ in the First Presbyterian Church at Oakland, where he died.

Morlacchi (môr-läk'-kē), Francesco. 1784-1841.

Italian composer of dramatic and church-music; was born at Perugia.

His father gave him violin lessons when he was seven, and when he was twelve sent him to Caruso, master of the local Cathedral, who taught him singing, thorough-bass and clavier He learned to play the organ with Mazetti and by an oratorio, Gli angeli al sepulchuro, attracted the interest of Count Pietro Baglioni who sent him to Loretto to study counterpoint with Zingarelli. The severity and strictness of this master's teachings were so little liked by him that after a year and a half he returned to Perugia, but soon went to Bologna, where he completed his studies under Padre Mattei, and in 1806 became a member of the Philharmonic Academy of that city. His unusual talent was recognized even during his student days, and in 1805 he was asked to write a cantata for Bonaparte's coronation as King of Italy. About this time he produced a Pater Noster, a Te Deum, a Miserere for sixteen voices and a cantata given at the Lyceum at Bologna. In 1807 he produced a musical farce entitled Il Poeta in Campagna at the Pergola Theatre in Florence and the same year he was invited to Verona where he gave the opera bouffe, Il Ritratto. His first real success came with the production of Il Corrado, at Parma, in 1808. After this he wrote Enone a Paride, Oreste, Rinaldo d'Asti, La Principessa per ripiego, Il Simoncino, La Aventure d'une Giornata and a grand mass and, lastly, Le Danaïde, performed so successfully at the Argentino Theatre in Rome, in 1810, that his reputation was established as a writer of opera. He became chapelmaster of the Italian Opera at Dresden, where he composed a grand mass for the Royal Chapel of Saxony, and in 1812 he wrote the much admired Passion Oratorio. In 1813, when Dresden was the center of operations for the allied army against Napoleon, he was forcibly compelled to write a cantata for the Emperor of Russia's birthday, and soon after, when the Russian government ordered the abolition of the chapel at Dresden he had to entreat an audience before the Czar in order to get the decree countermanded. In 1814, when the King returned to Dresden, he composed a grand mass and a sprightly and charming opera buffa, Il Barbiere di Siviglia, in honor of the occasion. Strangely enough, the same

year he produced a triumphal cantata on the capture of Paris by the allies and a mass in Slavonic, for unaccompanied voices, for Prince Repuin who had been Russian governor at Dresden. In 1816 he returned to Italy on a visit and was everywhere greeted with enthusiasm; he was made a member of the Academy of Fine Arts at Florence, and at Perugia was honored by a special performance of Le Danaïde and his Passion Oratorio, receiving from Pope Pius VII. the order of the Golden Spur and the title of Count Palatine. The same year he wrote La Villanella Rapita di Pirna for an opera at the Theatre at Pilnitz. Three of his compositions bear the date, 1817; they are the oratorio, Isacco, written with rhythmical instead of recitative declamation; the opera Laodicea, written for San Carlos at Naples, and Gianni di Parigi, for La Scala at Milan. During the years that followed he wrote many operas and much church-music, among which was the excellent requiem written on the death of the King of Saxony, 1827. In 1841 he died at Innsbruck. Some of his other compositions are La Morte d'Abel; Il Colombo; La Gioventu di Enrico V.; Donna Aurora; La capricciosa pentita; Il da d'Avenello; Tebaldo ed Isolma; I Saraceni in Sicilia; Il Renigato; and Il Disperato per eccesso di buon cuore; all operas. His church-music consisted of ten grand masses for the Dresden Chapel; ten offertories; a Miserere in three parts; six masses; twenty-three psalms and twelve antiphonies; he also wrote about twenty cantatas, six organ sonatas and some piano-music and songs.

Morley, Thomas. 1557-1604.

One of the foremost composers of songs and madrigals of the Elizabethan era; began his early musical education under William Byrd, and received the degree of Bachelor of Music from Oxford, in 1588. He is supposed to have been organist of St. Giles Church, Cripplegate, from 1588 to 1589, then to have taken a position as organist at St. Paul's Cathedral. In 1592 he was made gentleman of the Chapel Royal and also Gospeller, after having served for a time as Epistler. In 1602 he had resigned his position in Chapel Royal. He died about 1604. He is said to

have known Shakespeare and to have written the music for the song, "It was a lover and his lass," in As You Like It, which song appeared in his Aires or Little Short Songs to Sing and Play to the Lute with the Bass Viole. His most valuable work is his A Plaine and Easie Introduction to Musick, which contains eight compositions, chiefly motets. His other works are The First Booke of Canzonets to two Voices; Canzonets or Little Songs to three Voices; Canzonets, or Little Short Songs to four Voices; Madrigals to Foure Voyces; Madrigals to Five Voyces, Celected out of the best approved Italian Authors; The First Booke of Ballatts to Five Voyces; Canzonets or Little Short Aers to Five and Six Voyces; The Triumphs of Oriana to five and six voyces composed by diuers seuerall aucthors; The First Booke of Consort Lessons made by diuers exquisite Authors for six Instruments; and The Whole Booke of Psalmes with their Wonted Tunes compiled by sundrie Authors.

Morse, Charles Henry. 1853-

American musical educator and organist; born at Bradford, Massachusetts. He studied at the New England Conservatory of Music, taking harmony of S. A. Emery, organ of George E. Whiting and piano of J. C. D. Parker. In 1876 he was graduated from the Boston University College of Music and the following year was awarded the degree of Bachelor of Music. From 1873 to 1877 he was teacher of organ and piano at the New England Conservatory of Music and from 1875 to 1884 he taught at Wellesley College. In 1885 he founded the Northwestern Conservatory of Music at Minneapolis and directed it until 1891. From 1891 to 1899 he was organist at Plymouth Church, Brooklyn, New York, and in 1901 he took charge of the music at Dartmouth College. Since its beginning he has been vice-president in the Music Department of the Brooklyn IInstitute of Arts and Sciences; he has been a trustee of the New England Conservatory of Music and president of its Alumni Association, and was one of the founders of the American Guild of Organists. He has compiled and arranged many excellent collections of church-music, some of the well-known ones being:

Short and Easy Anthems; A March Album; The Contemporary Organist; The Junior Church Organist; The Wellesley Collection for Female Voices; The Plymouth Hymnal; Choral Songs; Christmas Carols; Agnus Dei.

Mortier de Fontaine (môrt-yā dŭ-fôn-tĕn), Henri Louis Stanislas. 1816-1883.

Russian pianist of great technical ability He made his professional debut at Danzig in 1832 and the following year appeared in Paris. He went to Italy in 1837, returned to Paris in 1842 and in 1850 went back to Russia, settling in St. Petersburg, where he taught from 1853 to 1860. For the next eight years he lived in Munich, then visited Paris and London, where he spent the latter part of his life. He is said to have been the first musician who played Beethoven's Sonata, Opus 106, in public.

Moscheles (mô'-shĕ-lĕs), Ignaz. 1794-1870.

Piano virtuoso and composer of the first rank; was born at Prague of a Jewish family of great refinement and culture. His father, a musical amateur, determined that one of his five children should be a thoroughly trained musician, and accordingly placed his eldest daughter under a piano teacher named Zadrakha. Young Moscheles was usually present at her music lessons and on one occasion showed such impatience at her stupidity that the teacher allowed him to take her place at the piano and was greatly astonished at his proficiency. After that the lessons were given to Moscheles instead of his sister and the result was rapid progress. In 1804 his father took him to Dionys Weber, who said that he had talent and would make a musician if he would follow his directions explicitly. Moscheles became the pupil of Weber and thus was laid the solid foundation of his musicianship. When Moscheles was fourteen years old his father died, leaving the family in very moderate circumstances. It was decided that the young musician's public career should begin and a musical was arranged in Prague at which he played a concerto of his own composition. This venture was so successful that the lad's mother

decided to send him to Vienna to continue his studies and to earn his living. On arriving at Vienna he was warmly welcomed in the homes of Baroness Eskeles and the musical publisher Artaria, met Streicher and became a student of theory under Dom-Kapellmeister Albrechtsberger During all this time he earned his living as pianist and teacher. He knew all the prominent musicians in Vienna and often entered into friendly rivalry with Hummel and Meyerbeer, with whom he sometimes improvised, composing several duets in this way. During 1814, Artaria, the publisher, commissioned him to arrange piano scores of Beethoven's Fidelio, which he did under that master's supervision. Early in 1815 he wrote the famous Alexander Variations to be played at a charity concert. In the autumn of 1816 Moscheles started on a professional tour to Leipsic, Dresden, Munich and Augsburg where he wrote his popular concerto in G minor. He then went to Brussels, and the last of the year arrived in Paris. Here he was soon in demand as a teacher and pianist at the homes of the leading families. In May, 1822, he went to London, where he repeated his social and musical success and laid the foundation for his later achievements as a resident musician in that city. He appeared with the Philharmonic Society, playing his E flat concerto and the Alexander Variations. He spent the summer of 1822 in the country with Kalkbrenner, and while there wrote his Allegri di Bravura and a Polonaise in E flat. After a brilliantly successful tour through Normandy with Lafont he returned to Paris and plunged into the social and musical life of that city. After playing at the Concerts Spirituels on Easter Sunday he went to London, arriving just in time to join Cramer in a concert for which as a finale of a sonata of Cramer's he wrote the allegro of his famous Hommage à Handel. Moscheles stayed in England until the summer of 1823 and during this time won for himself an enviable place in the musical world of London. In August of that year he started for home, and after stopping at Paris, Frankfort and Offenbach, where he examined the Mozart manuscript, he arrived at Prague. For four months after this he was very ill, but in May, 1824, was able to

inaugurate the Redoutensaal with a concert, and in June appeared before the Emperor. In October he went to Leipsic and from there to Berlin, where he began his friendship with Mendelssohn, which was the most important musical connection of his life. At the repeated request of Mendelssohn's parents he gave him some lessons, although he looked upon him then as a finished artist.

In the middle of December Moscheles reluctantly left the Mendelssohn family at Berlin, and after giving concerts at Potsdam, Magdeburg and Hanover arrived at Hamburg in the beginning of 1825. Here he met Charlotte Embden, to whom he was married in March of that year. The following May they went to London and Moscheles immediately began a busy life of teaching and concert work. Three of his favorite concert pieces during this time were Clair de Lune, Rondo in D major and Recollections of Ireland. In August he went to Hamburg and then to Leipsic, Dresden and to Prague to his sister's wedding, then to Berlin, where they again saw the Mendelssohns. He finished his important Twenty-four Studies in December, 1826, at Hamburg.

The years that followed were busy ones for Moscheles, for he was exceedingly popular as a teacher and concert player, was constantly at work on compositions and active in the social life of musical London. His home was a rendezvous for all German musicians who came to London, among whom he received Carl Maria von Weber, Felix Mendelssohn and many others. During the summer of 1829 he made a concert tour of Sweden and was enthusiastically received. In 1832 he was made a director of the Philharmonic Society and during that year produced at the concerts two new works, a new symphony and his C major concerto. During 1833 Mendelssohn again came to London to act as godfather to Moscheles' little child. Moscheles' compositions for this year were the B major concerto, the impromptu in E flat major, and a composition made with Mendelssohn on the Gypsy March from Weber's Preciosa. In 1834 besides his usual number of concerts we find Moscheles playing at the Birmingham Festival and giving a private performance of Israel in

Egypt. His most important composition for that year was the overture, Joan of Arc. During the winter of 1836 and 1837 Moscheles gave three piano concerts, which were then a novelty in London, and after an immense amount of labor brought out and himself conducted Beethoven's Ninth Symphony with brilliant success at a Philharmonic Society concert. His compositions for that year were two studies written during his vacation. Moscheles inaugurated the season of 1838 by a series of historical concerts, and during the winter of 1838 to 1839 held chamber concerts every Saturday at his own home. During this winter he wrote the study in A and Liebesfrühling and worked on an edition of Beethoven's work. In 1839 he appeared with Ferdinand David at the second concert of the Philharmonic Society, playing his Pastoral Concerto on this occasion. The following year he was appointed Court pianist to Prince Albert. During this year he prepared for publication his Recollections of Beethoven, and brought out Méthode des Méthodes, written with Fétis. In 1841 he again conducted the Ninth Symphony at a Philharmonic concert. During his holidays at Boulogne he wrote the serenade and a tarentella and arranged Beethoven's Septet as a piano duet.

The year 1846 was an important one for Moscheles and marked a turning point in his career In January he accepted the position of head of the department for playing and composition at the Leipsic Conservatory, which enabled him to work at the side of his beloved Felix Mendelssohn. His four matinées for Classical Piano Music of that year were very successful, and after a brilliant farewell concert he left for Germany. After stopping at Frankfort, where he first met Jenny Lind, he arrived in Leipsic and immediately took up his duties at the Conservatory and began that system of careful teaching and that friendly service to his pupils which made him greatly beloved by them. His friendship with Mendelssohn and his family was a source of great pleasure to both musicians, and on Mendelssohn's death a year later he grieved not only for a great musician cut off from his work but also for a friend. During a visit to England in 1861 he played at the Philharmonic

concert, and on another visit in 1866 he composed his Familienleben while at the seaside surrounded by children and grandchildren. Thus working at the Conservatory and spending vacations in travel to various countries he passed a long and useful life. His death occurred at Leipsic, March 10, 1870. He was a thorough disciple of classic music. As a piano-player he ranked with Hummel. He wrote a great number of compositions of rare excellence. Some of the more important are Concerto Pathétique, Hommage à Handel for two pianos, Concerto in G minor, Alexander Variations, Twenty-four Studies, Concerto Pastoral, Charactertistic Studies, the grand fantasie, Souvenirs of Ireland, grand trio for piano, violin and cello, Grand Sonate Symphonique and Duo Concertant on the Gypsy March from Preciosa, written with Mendelssohn. With Fétis he wrote his Méthode des Méthodes for piano.

Mosel (mō'-zĕl), Ignaz Franz. 1772-1844.

Composer and conductor; a native of Vienna. A pupil of Joseph Fischer from 1812 to 1816, he conducted the first festivals of the Gesellschaft der Musikfreude for which services he was ennobled and given the title of Hofrath. From 1820 to 1829 he held the position of conductor and vice-director of the two Court theatres and from 1829 until his death he was the chief custodian of the Imperial Library. For Paradies, the blind pianist, he arranged Haydn's Creation and Così fan tutti for two pianos, and he also arranged the Creation, Cherubini's Deux journées and Médée for string quartet besides translating the text and putting additional instrumentation to some of Haydn's oratorios for the use of the Gesellschaft der Musikfreude. Among his own compositions are the opera, Cyrus und Astyages; the comic operas Die Feuerprobe and Der Mann von vierzig jahrem; the cantata, Hermes und Flora; overtures, entr'actes; dances and songs. Of his writings on musical subjects there are Über das Leben und die Werke des Antonio Salieri; Versuch einer Æsthetik des dramatischen Tonsazts; Über die Original partitur des Requiems von W. A. Mozart; Die Tonkunst in Wien während der letzten fünf Decennien, and Geschichte der Hofbibliothek.

Mosenthal (mō'-zĕn-täl), Joseph. 1834-1896.

Conductor and musical writer; born at Hesse-Cassel, Germany, but was identified with the music of New York City during the latter half of the Nineteenth Century. He received a thorough musical education, being the pupil of Bott, Kraushaar and Spohr, under whom he led the second violins of the Court Orchestra for four years. Coming to America in 1853 he immediately became identified with musical work in New York, playing for a time in Jullien's Orchestra and in 1860 becoming organist at Calvary Church, where he remained until 1878. He was a member of the famous Mason and Thomas String Quartet, playing second violin, and for forty years he played first violin in the Philharmonic Orchestra. Besides this work he was a prominent teacher in New York. He was the conductor of the New York Mendelssohn Glee Club, and died while conducting a rehearsal of this organization.

Moskowa (môshk'-vä), Joseph Napoléon Ney, Prince de la. 1803-1857.

Eldest son of Marshal Ney; a musical writer and composer who contributed greatly to the advancement of music in France. He was born in Paris, and as a child showed great musical ability, composing a mass which was performed at Lucca. He acquired recognition for several articles which he had written for various periodicals, among them the Revue des deux Mondes and the Constitutionnel, and with Adolphe Adam, he founded the Société des Concerts de musique religieuse et classique, and published for that society a catalog of the works in its fine collection, which catalog is now extremely rare. He was a friend of Delsarte and of the composer Niedermeyer whom he assisted in founding the École de musique Religieuse. In 1831 he composed a mass for voices and orchestra which was given by the pupils of Choron's School with great success, and in 1840 he brought out his one-act-opera, Le Cent-Suisse, at the Opéra Comique, following it in 1855 by another one-act comic piece entitled Yvonne. Moskowa was also a brigadier-general under Napoleon III. He died in St. Germain-en-Laye.

Mosonyi (mō-sôn'-yē), Michael Brandt. 1814-1870.

A piano-player and composer; one of the ablest representatives of Hungarian music; born at Boldog-Aszony, Hungary. In 1834 he went to Presburg, where for seven years he taught piano in the household of Count Pejachevits. In 1842 he moved to Pesth where he met Liszt, who admired him greatly and in 1857 wished to produce his German opera, Maximilian, in Weimar, but by suggesting several changes so discouraged its author that he threw the manuscript into the fire. About 1860 his compositions began to assume a distinctly national tone, and he began to write under the nom de plume, Mosonyi, his name in the Magyar tongue, in stead of using Michael Brandt, as formerly. In 1861 he produced his Hungarian opera, Szep Ilonka, and soon followed this by Almos, which, however, he never finished. He also wrote a funeral symphony for Count Szechenyi; his symphonic poem, Triumph and Mourning of the Honved; Studies for the improvement of Hungarian Music; Childhood's Realm, besides an overture with the national song Szozat and other songs national in character.

Moszkowski (môsh-kôf'-shkĭ), Moritz. 1854-

Pianist and composer; born at Breslau, Silesia. He studied first at Breslau and the Conservatory in Dresden, then at Stern's Conservatory and Kullak's Academy in Berlin, in which city he has lived for over thirty years. His first concert, given in Berlin in 1873, was brilliantly successful and was followed by many others in Berlin, Paris, Warsaw and London. In 1897 he went to Paris to live and in 1899 he was made a member of the Berlin Academy. Although primarily a writer of chamber-music, he has produced an opera, Boabdil and a ballet, Laurin. His piano compositions are full of gaiety and life and are very popular Among them are Spanish dances for piano; Concertstücke for violin and piano; a Humoresque; a Tarantella; his piano composition for four hands, entitled From Foreign Parts, in which he portrays vividly the characteristics of various nationalities, Spaniards Hungarians, Russians and Italians. He has also written two orchestral suites,

Jeanne d'arc, a symphony in four movements; and Phantastischer Zug for orchestra.

His brother, Alexander, born at Pilica, Poland in 1851, is musical critic of the Deutsches Montagsblatt and joint editor of Berliner Wespen at Berlin and has also written several humorous booklets.

Mottl (mot'-'l), Felix. 1856-

Gifted German orchestra conductor; born at Unter St. Veit, near Vienna. As a boy, his beautiful soprano voice enabled him to enter the Löwenberg Konvikt, a preparatory school to the Imperial Court Chapel. Afterward, at Vienna Conservatory he studied conducting under Josef Hellmesberger, composition under Dessoff, theory under Bruckner and Scheuer and piano under Door, and took many prizes. Intrusted with the conductorship of the Academie Wagnerverein of Vienna, his talents for the work at once manifested themselves. In 1876 he was stage conductor of the Nibelungen-Kanzlei, an organization which took charge of the rehearsals for the musical festival at Bayreuth. In 1880 he succeeded Dessoff as conductor of the Grand Ducal Opera House of Carlsruhe, a position which he held until 1903. He conducted the Philharmonic concerts until 1892. In 1886 he conducted the festival performance of Tristan and Isolde at Bayreuth so successfully that he was offered the position of chapelmaster of the Berlin Opera, an honor which he declined. In 1898 he rejected a similar offer from Munich. Besides this work he has also conducted successfully in London and Paris, and in 1903 and 1904 he conducted the performance of Parsifal given in New York. In 1904 he was made a director of the Royal Academy of Music at Berlin, and in 1907 at Munich he received the order of St. Michel of the second class from Prince Regent. He is one of the most enterprising of modern conductors and at Carlsruhe brought performances of the Royal Opera House up to a very high standard, producing all the Cycles of Berlioz and of Richard Wagner. As a conductor his work is distinguished by a careful mastery of detail and a conscientious rendition of the notes of the score rather than by any originality or force of interpretation.

Mottl has been successful as a composer. His opera, Agnes Bernauer, was given at Weimar in 1886 and his one-act opera, Fürst und Sänger, came out at Carlsruhe in 1893. He also wrote Ranim and a festival piece entitled Elberstein; the song cycle, Pan in Busch; and a string quartet. He arranged for orchestra, Liszt's piano solo, St. Francis Preaching to the Birds; and also edited Cornelius' Barber of Bagdad and some of Berlioz's compositions.

Moussorgsky (moos-sôrg'-shkĭ), Modeste Petrovich. 1835-1881.

One of the strangest and most tragic figures in the history of modern music. He was a man possessed of great native ability, but cursed with those qualities of an artistic temperament which made it almost impossible for him to submit himself to discipline and restriction, or to pursue any one course for any length of time. He was incapable of enough concentration to study the technical part of music, and as a result, his writings have had to be edited by other musicians before they could be presented to the world. He was a realist of the most pronounced type, and his compositions, often quite lacking in form or beauty, make a direct appeal to the heart. Born at his father's country home at Kareve, in the government of Pskov, on March 28, 1835, the early part of his life passed quietly in the country. His musical talents were early developed, for his parents were both musicians, and his mother gave him piano lessons at which he showed such progress that when only nine he could play several of Liszt's compositions. He went to the Ensigns' School at St. Petersburg, and while there continued his music under the pianist, Herke. When only seventeen he entered the Preobrajensky Regiment, famed as one of the smartest in the Russian service. But the restrictions of a military career and its constant interruptions of his musical pursuits caused him to resign from the service little more than a year after he had entered it. Through an acquaintance with Dargomysky, which he formed in 1857, he became associated with Rimsky-Korsakov, Borodini, Balakirev, Cui and the other musicians who formed the little circle of neo-Russian musicians. He turned his

attention to the study of Beethoven and Schumann and Glinka, but could not confine himself to a serious study of technics and professed the greatest contempt for musicians whose works were purely examples of technical skill. In order to make a living Moussorgsky did some translating and took a position in the Government Civil Engineering Department. A life of excess affected his health and caused the loss of his position, and in 1866 he went to live with a brother at Minkino. In 1868 having finished his opera, Boris Godounov, he took it to St. Petersburg, but no one would undertake it until he had revised and shortened it, so it was not performed until 1874. It reached its twentieth performance during that season, and in 1889 it was performed in Moscow. Thus encouraged, he began to write an opera around the story of Princess Khovanstchina. In 1870 he went to St. Petersburg to live, working for a time in the Government Department of Forests and afterwards in the Department of Control; but he was permanently dismissed in 1879, when he went on a concert tour through Central and Eastern Russia with the distinguished singer, Mlle. Leonov. This enterprise promised to better Moussorgsky's circumstances, but it came too late. After leading a life of excess, and in his latter years indulging in the use of drugs, his health was completely gone and he died on his forty-second birthday in the St. Nicholas Military Hospital in St. Petersburg. His disposition seems to have been passionate and impatient of control, proud and self-willed. He had the greatest amount of self-confidence and of belief in his own originality. The most imaginative of musicians, his object was to copy nature as exactly as possible; regardless of laws and forms of music, to portray living truth.

His songs are usually regarded as his finest work, and though they are often formless, incoherent expressions of moods, their force always strikes to the heart. His series of children's songs, entitled The Nursery, gives remarkable pictures of the many phases of childhood, and the Song-Cycles, Sunlight, and Songs and Dances of Death, written near the end of his life, portray his own anguish and struggle. His opera, Boris Godounov,

based on Pushkin's powerful historical drama, is a wonderful piece of character painting, as is also his other opera, Khovanstchina. Many of his compositions have been revised and edited by other Russian musicians, among them Boris Godounov, revised by Rimsky-Korsakow in 1896, and the chorus, La Nuit au Mont-Chauve, and Khovanstchina also revised by Rimsky-Korsakow. Among other compositions are ten sketches for piano called Pictures from an Exhibition; Une Larne; On the Southern Shores of Crimea; A Child's Joke; The Sempstress; The Matchmaker, of which he completed only one act; Joshua Navin and the Destruction of Sennacherib, both based on Hebraic themes; choruses, Salammbô and Œdipus; the songs, Gopak, The Little Feast, Dawn, Night, Peasant Cradle Song, The Seminarist, Savischna, Hebrew Song, The Dneiper, The Swaggerer, The Nurse and the Child.

Mouton (moo-tôn), Jean de Hollingue. 1475-1522.

Well-known contrapuntist and composer; born at Holling, near Metz, in the Department de la Somme, France. He was a pupil of Josquin Després and afterward the teacher of Willaert. He was chapel-singer to Louis XII. and Francis I., and canon at Thérouanne and St. Quentin, where he died. An edition of five of his masses is one of the earliest examples of a whole book of compositions of one master. Among his published works are nine masses; seventy-five motets and psalms and some French songs. The book of five masses which Fétis thinks to have been published in 1508 was at one time quite common, but is now very rare and the copy of the second edition is considered the only complete one. Twenty-one of the motets were printed during Mouton's lifetime and in the British Museum is a copy of the twenty-two motets printed in 1555 by Le Roy, and also a complete score of this work.

Mozart (mō'-tsärt), Leopold. 1719-1787.

His chief claim for interest is that he was the father of Wolfgang Amadeus Mozart, whose education he superintended with reverent care. His own musical education was obtained mainly as a chorister in Augsburg, his native town, and later in Salzburg,

whither he went to study law. He was an excellent violinist and in 1743 he entered the Prince Bishop's Orchestra. He was appointed Court composer and vice-Kapellmeister in 1762. On discovering the decided talent for music possessed by his daughter, Maria Anna, and his son, Wolfgang, he devoted his life to their training, traveling with them and carefully superintending their studies both at home and abroad. He died at Salzburg. He was a composer of pronounced ability and wrote much sacred music, twelve oratorios; symphonies; concertos; six trio sonatas for two violins with basso continuo; Offertorium de Sacramento for four voices; and many other pieces secular and sacred. Perhaps the most important is his Versuch einer gründlischen Violinschule, long the only violin method, and a work of decided merit.

Mozart, Wolfgang Amadeus. 1756-1791.

One of the greatest composers the world has yet known; born at Salzburg, Austria, 1756. His father, Leopold Mozart, was a man of fine education and profound religious feeling and a thorough musician. Of seven children there grew up only Wolfgang and an elder sister, Maria Anna, who early showed great musical ability and as a child, traveled with her brother on his concert tours. When only three years old Mozart took deep interest in his sister's music lessons and learned to pick out thirds on the piano. When only four he began learning little pieces and when five he dictated to his father some minuets and composed a concerto so difficult that no one could play it. In 1762 the family made their first concert tour, playing at Munich, where the Elector received them kindly; at Linz and at Vienna. Here at court they made a most favorable impression, especially Wolfgang, whose remarkable talent and childish naturalness charmed the Emperor and Empress. After appearing in several concerts the family journeyed to Presburg, returning to Salzburg early in 1763. The first tour had proved so successful that early in June, 1763, they started again, with Paris as their goal. In 1764 they went to London and played three times at court. Mozart also played

the organ and, during an illness of his father, wrote his first symphony. His father had six of his sonatas for harpsichord and violin engraved and dedicated them to the Queen, and in 1765 he presented to the British Museum copies of all his printed compositions and an engraving from the Carmontelle picture. They left England to play at the Court of Holland. After playing the organ at Ghent and Harlem they went to Paris, where Mozart played several times at court. On the way home they stopped at Munich, where the Elector was much pleased with Wolfgang's progress. They reached Salzburg in November, 1766.

During all the time of their travels Leopold Mozart had educated his children most carefully and on their return to Salzburg guided his son in a careful study of Fux's Gradus ad Parnassum. The archbishop gave Wolfgang the first part of a sacred cantata to compose and during this period he also wrote a Passions-cantate; his first piano concerto; and a Latin comedy, Apollo et Hyacinthus. In September, attracted by the approaching betrothal of Archduchess Josepha, the family went to Vienna, but when smallpox broke out fled to Olmütz, where both children were ill of the disease. They did not return to Vienna until 1768, when they were well received at court.

In December, 1769, with his father, Mozart started for Italy. In Verona he performed one of his symphonies, composing and singing an air to words that were given him; in Milan after playing in concert he was commissioned to write an opera for the next stagione. At Bologna he met Padre Martini, who delighted in him, instructing him and giving him fugues to work out, which he did to the great critic's satisfaction At Florence he was graciously received by Archduke Leopold and played at court, accompanying Nardini, the great violinist, and solving hard musical problems set before him by Marquis des Ligniville, director of Court music and a thorough contrapuntist. Reaching Rome on Wednesday of Holy Week he heard Allegri's famous Miserere in the Sistine Chapel and wrote out the entire composition from memory. On his return to Rome in June the Pope granted him the Order of the Golden Spur, with which he

had also honored Gluck. When Mozart reached Bologna he was elected a member of the Accademia Filarmonica, of which he became maestro di cappella in 1771, and he received from Padre Martini a formal testimonial. He wrote a Miserere which shows the impression made on him by one he had heard in Rome. Returning to Milan he set to work on his opera, Mitridate, Re di Ponto, which after a deal of trouble with singers and musical rivals he brought out very successfully in December, 1770. After stopping at Vicenza and Verona, he returned to Milan in August to compose the opera, Ascanio in Alba, which he had been commissioned to write for the carnival. He reached Salzburg in 1771 and was soon working on an opera, Il Sogno di Scipione, which was performed in 1772. The next year he went again to Milan to work on the opera, Lucio Silla, produced most successfully in December. During this year he also composed the important litany, De Venerabile.

He returned to Salzburg in 1773 and devoted himself to composing, going that summer to Vienna, where he first became familiar with Haydn's quartets, compositions by which he was strongly influenced. His position at Salzburg in time became so distasteful to him that after the Archbishop had refused his father permission to go with him on a concert tour, he applied for his discharge, which was angrily granted, and determined to set out in company with his mother.

In September, 1777, after a sorrowful parting with his father, Mozart and his mother started for Munich, their first stop, where they received a most discouraging reception. At Mannheim they met many congenial people and remained for some time. There was Cannabich, to whose daughter Mozart gave piano lessons, Wieland and Freiherr von Gemmingen, Holtzbauer and Schweitzer and the quartet, Raaff, Wendling, Ramm and Ritter and also the Webers, who played so important a part in Mozart's after life. About this time he fell in love with Aloysia Weber; he taught her singing and proposed to arrange for her appearance in opera in Italy. On hearing this his father peremptorily ordered him to Paris, whither he went reluctantly in March, 1778. He heard opera

by Gluck, Grétry, Monsigny and Philidor, and wrote his Paris Symphony. In July his mother died suddenly in Paris, and heartbroken, he left in September for Salzburg. He arrived in Salzburg the middle of June the following year and worked steadily there until 1780, when he received a commission from Karl Theodore to write an opera for the Munich Carnival of the following year. This opera, Idomeneo, King of Crete, written to a libretto of Abbate Varesco, was very successful and established Mozart's position as a dramatic writer. For a while after this he made a scant living teaching and composing, and had leisure to fulfil his plan of writing a German opera to a libretto furnished him through the influence of the Emperor. The result was The Escape from the Seraglio, performed very successfully, and at the Emperor's special command in July, 1782. About a month after this he married Constanze Weber, a sister of Aloysia. His married life proved a sad one, for although the tenderest affection existed between him and his wife they were constantly involved in pecuniary difficulties.

In 1785 his father visited him in Vienna, taking the greatest delight in his playing and composition, and while there joining the Free Masons, in which order Wolfgang was deeply interested. A performance of Idomeneo, given at the palace of Prince Auersperg, attracted the attention of the dramatist, Da Ponte, who obtained the Emperor's consent to adapt Beaumarchais' Mariage de Figaro for Mozart. The first performance of this opera, given in May, 1786, was received with the greatest enthusiasm. But even after this Mozart received no aid from court, and obtained his only encouragement from Prague, where Figaro had created a sensation. The composer was invited to come there and was greeted with an ovation; in fact this visit is one of the few bright spots in his latter years. Here was written Don Giovanni, to a libretto of Da Ponte's, and produced in the autumn of 1787. Soon after this Gluck died and Mozart went to Vienna, hoping to be given a suitable position, but was greatly disappointed to receive only the minor appointment of Kammercompositor, with a salary of about four hundred dollars a year. During 1787 he composed his three

finest symphonies, those in E flat, G minor and C. During 1788 he conducted a series of concerts organized by van Swieten, for whom he added wind parts to Handel's Messiah, Ode to St. Cecilia's Day, and Acis and Galatea.

In 1789 he accepted an invitation from Prince Karl Lichnowsky to go to Berlin. On arriving there he was taken to Potsdam and presented to the King, who showed his appreciation of Mozart's genius by offering him the position of chapelmaster, which he refused because he did not wish to leave his Emperor. He gave a concert in Leipsic, played before the Queen in Berlin, and returning in June to Vienna set to work to write some quartets ordered by the King. Receiving a commission from the Emperor he began Così fan tutti, of Da Ponte's, but before it was finished the Emperor died. On the coronation of his successor, Leopold II., at Frankfort, Mozart made his last professional tour. He gave a concert at the Frankfort Stadttheatre and afterward played before the King of Naples and the Elector at Munich; but these concerts brought him no commission and he returned to Vienna greatly discouraged. Soon after he bade goodbye to Haydn, whom he had met in 1781, and whose friendship had been of the greatest benefit to him. He worked very hard during this time and produced a beautiful motet, Ave Verum, a forerunner of the Requiem and the Magic Flute. He wrote The Magic Flute to aid Schikaneder, who had a little theatre in the suburb of Wieden, and while hard at work on it received a commission to write a requiem from a mysterious personage who enjoined secrecy. Soon after he was asked to write an opera for the coronation of Leopold II., at Prague, in which city he composed and conducted La Clemenza de Tito, performed on the evening of the coronation, when it received but little attention from the Court audience. Disappointed and ill, Mozart returned home and finished The Magic Flute, which was introduced in September and after a few performances became very popular. He now turned his attention to the Requiem, but illness and disappointment had induced a state of deep dejection and he was unable to proceed. Seized with a haunting belief in

his approaching death, the Requiem score was taken away from him. Then for a time he rallied, composing and even conducting a cantata for his lodge, but soon after relapsing and finally taking to his bed. About this time brighter prospects appeared for him; the nobles of Hungary raised a fund guaranteeing him a certain annuity, and the people of Amsterdam took a subscription to have him write some compositions for them. But it was too late. He tried vainly to proceed with the Requiem, and on December 4 attempted to sing it through with Hofer, Shack, and Gerl, but on reaching the Lacrimosa burst into tears and put it by. He died Dec. 5, 1791, and was buried in a pauper's grave, the location of which is unknown.

His life was one of struggle and disappointment, for through appreciation of his work did not come until after his death. He was unfailingly industrious, and in the short time that he lived he wrote many compositions. His religious writings comprise fifteen masses, four litanies, four Kyries, and many other sacred vocal compositions, of which may be mentioned as important his Litania de Venerabili, Laurentanæ; two Litanie de Venerabili in B flat and E flat; two vespers in C; the motet, Misericordias Domine Venite populi; the marvelous Ave Verum; the mass in C minor; and the unfinished Requiem, greatest of all. Of his forty-nine symphonies the best known are the dreamy one in E flat, the one in G minor, the Jupiter symphony, vigorous and dignified. His many beautiful quartets are equaled only by those of Haydn and Beethoven. Of his operas, Idomeneo; Figaro; Don Giovanni; and The Magic Flute are the most important. Besides these he has writen chamber-music, songs, and many beautiful sonatas. Throughout all his compositions there is a purity of conception, a wealth of beauty such as is found only in works of genius. In whichever of the many branches of composition he worked we see the greatest technical knowledge linked to loftiness and purity of thought.

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Mozart, Wolfgang Amadeus jr. 1791-1844.

Son of the great Mozart, and a piano-player and composer of considerable ability; was born in Vienna. He was the pupil of Neukomm, A. Streicher, Albrechtsberger and Salieri and made his first public appearance when fourteen years old, on which occasion he played a concerto of his father's and two compositions of his own, variations on the minuet from Don Juan, and a cantata in honor of Haydn's seventy-third birthday. In 1808 he came under the patronage of Count Bawarowsky of Galicia, and in 1814 he founded the Cecilia Society at Lemberg where he lived many years as a teacher of piano. From there he went to Vienna, then to Karlsbad, in Bohemia, where he died. Among his compositions are two piano concertos; a piano sonata; a piano trio; string quartet; variations; polonaises and other piano compositions; also some violin-music.

Muck (mook), Karl. 1859-

Orchestra conductor and pianist; was born at Darmstadt, Bavaria. At Heidelberg and Leipsic he studied philosophy, graduating from the University in Leipsic, studied at the Conservatory for three years, making his musical debut in 1880 as a pianist in the Gewandhaus. He was conductor at Zurich, Salzburg, Brünn, and in 1886 at Gratz. He was director of Neumann's Traveling Opera Company, and in 1892 at Berlin became conductor of the Royal Opera until 1906, then came to America to conduct the Boston Symphony concerts. In 1899 he conducted German Opera at Covent Garden, and in 1902 he conducted at the Bayreuth Festival.

Mudie, Thomas Molleson. 1809-1876.

Composer and piano-player; born at Chelsea; was one of ten successful candidates to enter the Royal Academy of Music under its first examination in 1823. He studied piano with

Cipriani Potter, composition with Dr. Crotch and with Willman the clarinet, the instrument which he played in the school orchestra, and upon which he is said to have become a delightful performer, although he abandoned it after his student days. During his study at the Academy he wrote several vocal pieces with orchestral accompaniments; a symphony in C and a symphony in B flat, as well as his Lungi dal caro bene, of which the committee of management paid the cost of publication. In 1832 Mudie became a professor of piano at the Academy, acting in that capacity until 1844. He was organist at Gatton until 1844, going then to Edinburgh to succeed Devaux as teacher, and remaining there until 1863, when he returned to London for the remainder of his life. In the library of the Royal Academy are all his scores that remain, and all of his printed works, among them being symphony in F; symphony in D; quintet in E flat for piano and strings; accompaniment to many of Wood's Collection of Songs of Scotland; an exceedingly fine collection of twenty-four sacred songs; three church anthems for three voices; three sacred duets; forty-two separate songs; two duets; and the forty-eight original piano solos, of which twelve are dedicated to Sterndale Bennett.

Muffat (moof'-fät), Georg.

Composer and harmonist of the latter part of the Seventeenth Century, the date and place of whose birth are unknown. For six years he studied Lully's methods in Paris, and until 1675 was organist of the Strasburg Cathedral. About 1678 he was made organist to the Bishop of Salzburg, and traveled in Vienna and Rome. In 1690 he was made organist, and in 1695 master of the pages and chapelmaster to the Bishop of Passau. He died in Passau in 1704. In 1690 he published his important Apparatus musico-organist, which consists of twelve toccate and which he dedicated to Emperor Leopold I. Other works are Svaviores harmonicæ — Florilegium I., and Florilegium mit Ernst und Lust Gemengte Instrumental Music.

Mühldörfer (mül'-dĕrf-ĕr), Wilhelm Karl. 1837-

Born at Gratz, Styria; a writer of operas. His father was inspector of

theatres at Mannheim, and he studied there and at Linz-on-the-Danube. He became an actor at Mannheim, but in 1855 he took a position as chapelmaster of the City Theatre at Ulm. From 1867 to 1881 he was chapelmaster at Leipsic, and since 1881 he has occupied a similar position at Cologne. His writings are Prinzessin Rebenblüte and In Kyffhäuser, Der Commandant von Königstein; Der Goldmacher von Strasburg, all operas; besides the ballet, Waldensamkeit, incidental music to several plays, overtures, choruses and songs.

Müller (mül'-lĕr), Adolf. 1801-1886.

Singer and composer; born at Tolna, Hungary; a pupil of Rieger, organist of Brünn Cathedral, later of Joseph Blumenthal in Vienna. Although when eight years old he played the piano in concert he later devoted himself to stage singing at Prague, Lemberg and Brünn and in 1826 at the Kärnther Court Theatre. In 1828 he was appointed chapelmaster and composer at the Theatre an der Wien, at Vienna. He was a rapid composer, and in 1868 his operas, operettas, melodramas and other works reached the number of five hundred and seventy-nine. Among them are operas, Asträee, Seraphine; and the operettas, Die Schwarze Frau, Die Erste Zusammenfunst, and Wer Andern eine Grube gräbt, fällt selbst hinein; as well as about sixty Singspiels and various other compositions.

Müller, Adolf jr. 1839-

Writer of operas; son of Adolf Müller; born in Vienna. He studied with his father, became chapelmaster of the Opera at Posen in 1864, remaining a year there, then filling a similar position at Magdeburg until 1867. From 1868 to 1875 he was leader at Düsseldorf, and since 1875 he has conducted German Opera in Rotterdam. He has produced two operas, Waldmeister's Brantfahrt, and Heinrich der Goldschmidt; and the operettas, Der Kleine Prinz; Der Hofnarr, Das Gespenst in der Spinnstube; Der Liebeshof; Die Kammerjungfer; Des Teufels Weib; Der Blondin von Namur; Der Millionen Onkel; and Lady Charlatan.

Müller, August Eberhard. 1767-1817.

Composer and performer on the organ, piano and flute; born at Nord-

heim, Hanover. Received his first musical instruction at Rinteln, where his father was organist. He progressed so rapidly that at the age of eight he had appeared in concert in several cities. In 1785 he went to Leipsic, and spent several years in Brunswick, finally becoming organist at the Church of St. Ulrich at Magdeburg in 1789. In 1794 he became organist of St. Nicholas Church at Leipsic, and in 1800 was appointed assistant to Hiller in the Thomasschule, becoming cantor there on Hiller's death in 1804. He moved to Weimar in 1810 and died there in 1817. He was an excellent performer on organ, piano and flute, and left the following compositions: For organ, suites, choral variations and a sonata; for flute, method for flute, eleven concertos, twenty-three duets for two flutes, and a fantasia with orchestra; for piano, an excellent method, a trio for piano and strings, two concertos, two sonatas for violin and piano, cadenzas to Mozart's concertos and sonatas for piano; also some vocal music, an operetta, a sacred cantata, motets and songs.

*** Müller, Carl Christian. 1837-**

Composer, conductor, and teacher of harmony in New York City; born in Saxe-Meiningen. He studied piano with F. W. Pfeifer and his son, Heinrich; harmony with A. Zellner, and organ with Butzert. Coming to New York in 1854 he was engaged for a time in a piano factory, then entered the orchestra of Barnum's Museum, ultimately becoming its leader. He established himself as a teacher of harmony in New York and later became identified with the New York College of Music as teacher of harmony and associated branches. In 1907 he was teaching at Dr. Eberhardt's Grand Conservatory, New York Conservatory, and the Uptown Conservatory. He translated Sechter's Grundsätze der Musikalischen Composition or Fundamental Harmony, and supplemented it by four sets of tables on primary instruction, modulation, chord succession and harmonization. For piano he has published Pleasant Recollections; Golden Hours, and a great number of pieces for small bands; three sonatas for organ; a sonata for violin and piano; a string quartet in A minor; some four-part male choruses; songs; organ postludes. Among his works in

manuscript is a symphony for orchestra in D minor; two suites in G minor and E flat major; two overtures; an Idyll on an excerpt from Hiawatha, and other compositions.

Müller, Friedrich. 1786-1871.

Eminent clarinettist and composer; born at Orlamünde, Altenburg, where he began the study of music under his father, who was town musician. He took up composition with Heinrich Koch, and at the age of sixteen joined the orchestra of the Prince von Schwartzburg-Rudolstadt as violoncellist, then as clarinettist, and succeeded Eberwein as chapelmaster in 1831. He also made extensive concert tours. Some of his compositions are two symphonies; overtures; Romance varié for clarinet and orchestra; clarinet études; quartets and terzets for horns; Theme varié for bassoon and orchestra; four collections of dances for bassoon and orchestra; a prize quartet for clarinet concertos and concertinos for clarinet; divertissements for piano and clarinet; and musique militaire.

Müller, Ivan. 1786-1854.

Clarinet virtuoso, who made important improvements in his instrument; was born at Revel, Russia. After a successful tour through Germany he went to Paris in 1809 and opened a clarinet factory in which he manufactured clarinets having thirteen keys and the altclarinet, but which failed, owing to the fact that the Conservatory refused to recognize his improvements on the clarinet, although afterward they were generally adopted. In 1820 he left Paris and after going to Russia, Germany, Switzerland and London he was made Court musician at Bückeburg, where he died. He wrote a method for the new thirteen-keyed clarinet and alto clarinet, and the following compositions: Gamme pour La nouvelle clarinet; divertissement for clarinet and orchestra; concertos for clarinet; symphonie concertante for two clarinets; six concertos for flute; pieces for piano and clarinet; and grand solo for clarinet and orchestra.

Müller, Wenzel. 1767-1835.

Writer of German light opera; born at Tyrnau, in Moravia. After studying for a time under Dittersdorf he obtained a position as orchestra conductor at the Brünn Theatre in 1783,

leaving it in 1786 to conduct in Marinelli's Theatre in Vienna. From 1808 to 1813 he directed opera in Prague, where his daughter, known as Madame Grünbaum, was one of the singers. On his return to Vienna he was appointed conductor of the Leopoldstadt Theatre, a position which he held until a short time before he died at Baden, near Vienna. Immensely popular as a writer of light operas, he was in the habit of incorporating in his operas themes from national melodies and dances, a device which greatly pleased the people. Among his productions may be mentioned Das Sonnenfest der Braminen; Das neue Sontagskind; Die Schwestern von Prag; Zauberzither or Kasper der Fagottist; Die Teufelsmühle auf dem Wienerberge; Tizzischi; Die Alte überall und nirgends; Die Entführing der Prinzessin Europa; and travestierte Zauberflöte. He also wrote symphonies, masses and overtures.

Müller, Karl Friedrich
Müller, Theodore Heinrich Gustav
Müller, August Theodor
Müller, Franz Ferdinand Georg
First Quartet.

Four brothers, educated especially as quartet-players by their father Ægidius Müller, Hofmusikus to the Duke of Brunswick. They were all born at Brunswick. Karl Friedrich, born in 1797, was first violin in the quartet and concertmaster to the Duke; died in 1873. Theodor Heinrich Gustav, born in 1799, played viola; died in 1855. August Theodor, who played the cello, was born in 1802 and died in 1875. Franz Ferdinand Georg was born in 1808 and died in 1855; played the second violin in the quartet and was chapelmaster to the Duke. The Duke of Brunswick permitted none of his musicians to play outside his Court, so in 1830 the brothers resigned from his service. In 1831 they gave concerts in Hamburg, and in 1832 in Berlin. In 1833 they made a concert tour of the principal cities of Germany and France, and in 1845 they went as far as Russia, and visited Holland in 1852. They developed the art of quartet-playing to a degree approaching to perfection, and playing little except the works of Beethoven, Haydn and Mozart, had a decided effect on the development of music.

JOSEPH JOACHIM. 1831-1907

The greatest violinist of recent times; was born of Jewish parents, near Presburg, Hungary; was a friend of Mendelssohn and Liszt, but did not agree with the principles of Liszt.

Joachim composed a number of pieces for the violin and piano, but his greatest influence was exerted as a teacher. He took no pupils at any price who were not well grounded in the principles of music, and an artist of talent, no matter how poor, could find a place with him.

Unlike many of the great composers and musicians, Joachim was recognized during his life. At the Jubilee held in his honor in Berlin in 1899 his pupils and friends assembled from all parts of the world.

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Müller, Bernhard
Müller, Karl
Müller, Hugo
Müller, Wilhelm

Second Quartet.

This second string quartet was made up of the sons of Karl Friedrich, first violin in the original Müller Brothers' Quartet. Bernhard, the eldest, born in 1829, died in 1895; he played the viola. Karl, born in 1829, was known after his marriage as Müller-Berghaus; played the first violin. Hugo, born in 1832, died in 1886; played the second violin. Wilhelm, who was born in 1834, played the cello; died in New York in 1897. For ten years they formed the Court quartet to the Duke of Meiningen; they traveled through Russia, Denmark and France, and in 1866 settled in Rosbeck, where Karl was appointed chapelmaster, and the other brothers members of the orchestra. In 1873 the quartet was dissolved, when Wilhelm became first cellist in the Royal Orchestra and teacher at the Hochschule in Berlin. Karl has lived at Stuttgart and Hamburg, and is known as the composer of an operetta and the cantata, Jeptha's Tochter, and other pieces. This quartet never attained the perfection of the first one, but was favorably known.

Müller-Hartung, Karl Ernst Wilhelm. 1834-

Teacher and musical writer; born at Sulza. He attended the Gymnasium at Nordhausen and studied theology at Jena, then began to study with Kühmstedt at Eisenach, and succeeded him as musical director and teacher at the Seminary in 1859, becoming professor in 1864. From 1857 to 1859 he conducted opera at Dresden. In 1865 he became director of church-music at Weimar, and in 1869 Opera chapelmaster. In 1872 he founded and directed the Grand Ducal Orchester - Und - Musikschule. He resigned his other positions in 1889. He wrote a system of music theory, of which Vol. I appeared in 1879; organ sonatas and church-music; and part-songs for male chorus.

Müller-Reuter (mül-lĕr roi-tĕr), Theodor. 1858-

Teacher, conductor and composer; born in Dresden. Studied composition under Julius Otto and Ludwig Meinardus, and piano under Friedrich

and Alwin Wieck at Dresden, and attended the Hoch Conservatory at Frankfort from 1878 to 1879. He became teacher of piano and theory at Strasburg Conservatory in 1879 and retained this position until 1887, when he went to Dresden and conducted the male chorus Orpheus, the following year. In 1889 he conducted the Dreysig Singakademie, and in 1892 he began to teach in the Conservatory. He has written the opera, Ondolina and Der tolle Graf; female choruses with piano accompaniment; a Paternoster for mixed chorus and orchestra; male chorus with and without accompaniment; studies, songs and piano-pieces.

Muris (dŭ mü'-rēs), Johannes de.

A disciple of Franco; a mathematician and musical theorist of the early part of the Fourteenth Century of whom very little is certainly known. Neither the date nor the place of his birth has been found, some authorities claiming him as English. Although the matter of his birthplace will probably never be settled, we are tolerably certain that de Muris spent much of his life in Paris, for he mentions having heard there a triplum composed by Franco, and some of his writings are dated from the Sorbonne, among them Musica Speculativa and Canones de eclipsi lunæ. He is mentioned as a mathematician and musician in manuscripts of that time. In the British Museum is a copy of Musica Speculativa, an abridgment of Boetius attributed to him, which was printed in Frankfort in 1508. The only writing which may certainly be assigned to him is the Speculum Musice, which is to be found in two manuscripts in the Bibliothèque Nationale at Paris. It consists of seven books, as follows: Miscellaneous; On Intervals; On Musical Oratorios; On Consonance; Theory of Ancient Music after Boetius; Church Modes and Solmisation; Measured Music and Discant. The influence de Muris had upon music was a restraining one; he believed in formality and dignity of composition and decried the tendencies of various innovations in his time which he thought threatened the theory and structure of music.

Murska (moor'-shkä), Ilma di. 1836-1889.

Operatic soprano; born in Croatia. She studied with the Marchesis in

Vienna, and made her debut in Florence in 1862. After singing at Pesth, Berlin and Hamburg she obtained a position in Vienna, where she sang until 1865, when she made a London debut at Her Majesty's Theatre as Lucia, and sang at the Philharmonic Society concerts. She sang at Her Majesty's, Drury Lane and Covent Garden, in London, and in Paris and other European cities until 1873, when, under M. de Vivo, she came to America, and also visited Australia between 1873 and 1876, returning to London in 1879. She was married many times; one of her husbands was General Eider, by whom she had a daughter upon whom she lavished all her earnings. She was very eccentric and always had many pets which always traveled with her. While in Australia in 1876 she was married to Alfred Anderson, a musician of the company, and five months after his death to Mr. John T. Hill. Some years after her tour she returned to the United States and obtained a position as teacher in New York, but in this line of work she was not successful, and since her ability to sing in concerts had left her she became very poor. Musicians of New York supplied money to send her home. She died in Munich. Among the roles she sang were Lucia, Astrofiammente, Isabella, Martha, Dinorah, Ophelia, Gilda and Marguerite de Valois. She had a voice of three octaves rangé and sang easily and brilliantly.

Musin (mü-zăn), Ovide. 1854-

Violinist and teacher; born at Nandrin, near Liège, Belgium. When only seven years old he entered the Liège Conservatory, where he studied under Heyneberg, and later under Henri Léonard, and at the age of eleven took the first prize for violin-playing. When Léonard removed to Paris Conservatory, Musin followed him, and there at the age of fourteen took the gold medal offered for solo and quartet playing on the violin. In 1869 he made his debut, and after touring France, visited Holland in 1875. He made a prolonged tour under Jarreth, and under Mapleson played in London from 1877 to 1882. In 1888 he played Leopold Damrosch's Concertstücke at Princess Hall, London, under the conductorship of Walter Damrosch. He made a tour of the world, from which he returned to

Liège in 1897. He succeeded César Thomson as professor of advanced violin class at the Conservatory, and now resides in Brussels, spending six months of every year in New York, where he prepares pupils for entrance into Liège Conservatory. He is an exceedingly successful teacher.

Musiol (moo'-zĭ-ōl), Robert Paul Johann. 1846-

Composer and writer on musical subjects; born at Breslau. After studying at the Seminary at Liebenthal, Silesia, he became teacher and cantor at Röhrsdorf, near Fraustadt, Posen, in 1873, and was pensioned in 1891. He wrote for various musical periodicals and published Catechismus der Musikgeschichte; Musikalisches Frendwörterbuch; Wilhelm Forster and Theodor Körner, und seine Beziehung zur Musik. He was editor of Tonger's Conversations-Lexikon der Tonkunst and Musikerlexikon, and also to the tenth edition of Musikalisches Conversations-Lexikon by Schuberth. As a composer he has written songs, male part-songs and pieces for piano and organ.

Musard (mü-săr), Philippe. 1793-1859.

Composer of dance-music; born in Paris, where he took private lessons under Reicha. For some time a violinist and conductor; he came prominently before the public when Dufresne introduced cornet-à-pistons at a series of concerts and bals masques held in the bazar of the Rue St. Honoré, on which occasion Musard was conductor and writer of some of the cornet solos. In 1835 and 1836 he conducted the masque balls of the Opéra. In 1837 he moved to the new concert hall in the Rue Vivienne, in which situation he had to compete with the great Johann Strauss of Vienna. During this time he conducted the Concert Spirituel at which only the music of Handel was played. In 1840 he went to London as leader of the Promenade concerts at Drury Lane, and in 1841 he conducted another series of Promenade concerts at the Lyceum. Until 1852 he was considered the finest conductor and composer of dance-music in France. He lived near Paris until his death in 1859. His music was well written and often contained many charming and novel effects. He was known as the

Quadrille King, and was also famous as a writer of galop. Among his writings are Les Cloches Argentines; Les Étudiants de Paris; Les Echos; Vive la Danse; Les Gondoliers Vénitiens; over a hundred and fifty quadrilles, some original, some on themes from operas; many waltzes; three quartets and Nouvelle méthode de composition musicale, which he dedicated to the noted master and theorist, Anton Reicha.

Muzio (moo'-tsĭ-ō), Emanuele. 1825-

Singing-teacher and writer of operas; born at Zibello, Parma. He was a choir-boy of the Cathedral of Busseto, studied singing under Provesi, piano of Margherita Barezzi, and composition with Verdi, of whose operas he arranged the piano scores. In 1852 he conducted the Italian Opera in Brussels, and in 1858 he conducted at Her Majesty's in London, and later in New York at the Academy of Music. Later he conducted at Venice, Barcelona and Cairo, and in 1876 at the Italian Theatre in Paris. He settled in Paris in 1875 and began to teach singing. Among his pupils have been Adelina and Carlotta Patti and Clara Louise Kellogg. His operas are Giovanni la pazza; Claudia; Le duc Regine; and

La Sorrentina. Besides these he has written many songs and piano-pieces.

Mysliweczek (mē-slē'-vā-chĕk), Joseph. 1737-1781.

Writer of operas; called by Italians, Il Boëmo; born near Prague. He went to Prague, where he studied music under the organist, Segert, then went to Venice to study under Pescetti. From Venice he went to Parma, then to Naples, where his opera, Il Bellerofonte, performed in 1764, brought him immediate recognition. During the nine years that followed he produced nine other operas in Naples, where he was a great favorite, particularly after his Olimpiade, given in 1778. In 1772 Mozart met him in Bologna and in 1777 in Munich, and is said to have greatly admired his piano sonatas. Gabrielli, the famous singer, considered his songs especially suited to her voice, and sang them everywhere. He is said to have been attached to the Court at Munich from 1777 to 1778 and afterward he returned to Italy, where he died in Rome in great poverty, owing to his improvident habits. He wrote about thirty operas, among them Demetrio, Ezio et Demofoonte, Erifile; Ipermnestra; and Attaserse; and the oratorio, Abramo ed Isacco.

N

Nachbaur (näkh'-bowr), Franz. 1835-1902.

Born at Gressen Castle, near Friedrichshafen, Würtemberg. While a pupil at the Polytechnic School of Stuttgart he attracted the attention of Pischek by his singing in the Gesangverein. Acting under Pischek's advice, he devoted himeslf to voice culture and became a famous tenor, winning great renown in opera until his retirement in 1890. He created the part of Walther in Die Meistersinger, and of Froh in Das Rheingold. He appeared as Lohengrin in Germany, Italy and England. Other favorite roles were Raoul, Prophet, and Arnold. He died in Munich.

Nachez (nä'-chĕs), Tivadar. 1859-

Violin virtuoso and composer, noted for his brilliant playing and splendid tone. Born in Budapest and given his first instruction by Sabathiel, who was leader of the Hungarian Opera. In 1874 he won a scholarship, and for three years was a pupil of Joachim's in Berlin, and then finished his studies under Léonard in Paris in 1878. After several successful tours on the Continent he settled in London in 1889. His compositions include concertos; two Hungarian rhapsodies; four Hungarian dances; two romances; a requiem mass; arrangements; songs; orchestra and violin pieces.

Nadaud (nă-dō), Gustav. 1820-1893.

Born at Roubaix, France; entered upon a business career, but some songs which he had written met with such success that he gave his time henceforth to writing and publishing both words and music of chansons.

Nadaud

Beside fifteen volumes of song-poems he wrote three operettas, Le Docteur Vieuxtemps; La Voliére; and Porte et fentre. Nadaud died in Paris. In 1861 the cross of the Legion of Honor was conferred upon him and since his death a monument has been erected to him in Roubaix.

Nadermann (nä'-dĕr-män), François Joseph. 1773-1835.

Harpist and composer; son of a harp manufacturer. Born in Paris, where, in 1816, he was appointed Court harpist, and nine years after became professor of the harp at the Paris Conservatory. In 1798 he made a concert tour in Germany, meeting with great success. His best known compositions were for the harp, including trios, duos, sonatas, fastasias, etc. Other of his works were quartets for harp, violin, piano and violoncello, trios for harp and various instruments; and duos for harp and violin or flute. When his father died he, with his brother Henry, succeeded to the management of the harp factory.

Nagel (nä'-gĕl), Wilibald. 1863-

Author and teacher; born at Mülheim-on-the-Ruhr; the son of Siegfried Nagel, a singer. His musical education he received in Berlin under Erlich, Treibs, Spitta and Bellermann. He became a teacher of musical history at Zurich, and since 1898 has taught the science of music in the Technical High School of Darmstadt, and has been conductor of the Academical Gesangverein. Two of Nagel's most important works are Geschichte der Musik in England, and Annalen der Engleschen Hofmusik, which he wrote after many researches and long study of English national music. A life of Brahms and a study of Beethoven's sonatas are other of his published works.

Nägeli (nä'-gĕl-ē), Johann Georg. 1773-1836.

Composer, publisher and writer; best known for his editions of classical works of Handel and Bach, and of Beethoven's three grand solo sonatas. He will always be remembered for his audacity in interpolating four bars into the first movement of one of Beethoven's sonatas. Nägeli was born near Zurich. In 1792, established the publishing business in Zurich and issued the editions mentioned. In 1803 he published the periodical,

Nanini

Repertoire des Clavecinistes, in which new works of Clementi, Beethoven, Cramer and others appeared. He was the founder and president of the Swiss Association for the Culture of Music, and for many years was a teacher of singing. Nägeli was a believer and follower of the Pestalozzian method of instruction. In 1824 he traveled through Germany, lecturing on musical subjects. His compositions are mostly vocal choruses and songs. His Lied vom Rhein, and Life let us Cherish are among the best. He died at Zurich.

Nagiller (nä'-gĭl-lĕr), Matthaus. 1815-1874.

Born at Münster, Tyrol; received his first musical instruction at Schwaz, from the Choirmaster Pichler, and continued his studies under Martin Goller at Innsbruck and then at the Vienna Conservatory under Preyer. In 1842 he went to Paris. In 1846 he introduced some of his own compositions in Cologne, Munich and Berlin. In 1865 he went to Botzen as director of music of that city, and the next year to Innsbruck, where he became conductor of the Musikverein. His works include masses; offertories; choruses; and songs. Nagiller died at Innsbruck.

Nanini (nä-nē'-nē), Giovanni Bernandino.

Neither the date of birth nor death of Bernandino Nanini is positively known. He was the younger brother of Giovanni Maria Nanini and it is supposed his death took place between the years 1612 and 1618. He was born in Vallerano and was a pupil of his brother. He was chapelmaster at St. Luigi de Francesi and then at St. Lorenzo in Damaso and assistant teacher in his brother's school of music in Rome. He was one of the first composers to put an organ accompaniment to church-music. His works include a volume of madrigals; several psalms; motets; and a Salve Regina. They have been preserved in collections, one of which is the Satini collection in the Palace at Münster.

Nanini, Giovanni Maria. 1547-1607.

Composer and teacher. Authorities differ as to the date of Nanini's birth, some placing him as a contemporary of Palestrina and giving the date 1540, but more recent research leads to the

belief that it took place some time between 1545 and 1550. He was a native of Tivoli; a student at Rome, where he afterwards held positions as a tenor singer in the Papal Chapel and as maestro at St. Maria Maggiore. He was the founder of a public music school in Rome. This school was a great success, and among his pupils were Felice, and Giovanni Anerio and Gregorio Allegri, both composers of note. Nanini was one of the greatest composers of the Roman school, and his Hodie nobis cœlorum Rex, a motet for six voices, is still sung every Christmas by the choir of the Papal Chapel. Many of his works are still preserved in manuscript in various collections in Rome. Among his published works are a volume of Motteti; a number of madrigals and other pieces included in collections published in Italy and Antwerp. Nanini died in 1607 and was buried in the Church of St. Luigi de'Francesi.

Napoleon, Arthur. 1843-

Pianist, conductor and composer; born in Oporto, Portugal. His father was an Italian musicmaster and his mother a native of Portugal. His father very early began to instruct him on the piano, and when he was six years old he appeared in public as a pianist at the Philharmonic of Oporto. He played in Paris, London and Berlin, and twice before royalty. In Manchester, at the age of eleven years, he began his studies with Hallé. In 1856 he again took up his concert tours through Germany and Poland, and in England with Sivori and Piatti, and finally to Brazil, through South America and back to Portugal. In 1862 appeared again in London. In 1865 he opened the fête at the Exhibition at Oporto and the year following made his last tour, a most successful one, during which he played before Queen Isabella. Napoleon has been successful also as a composer; among his works are piano and orchestra compositions. In 1868 he gave up his musical career as a concert pianist, and has established a successful music and piano business at Rio Janeiro, though he has upon several occasions conducted musical festivals.

Napravnik (nä-präf'-nēk), Eduard. 1839-

Composer and distinguished conductor; born at Beisht, Bohemia, but

generally classed with Russian musicians. He received the foundation for his musical studies from Pugonny and in 1852 played for the village church. When he was fifteen years old his father died and he had to support himself and finish his musical education without further instruction. He had had one year at the Prague Organ School. From 1856 to 1861 he was a teacher at Maydl Music Institute of Prague and studied organ under Kitel. He next went to St. Petersburg, where he became private chapelmaster to Prince Yussupow. In 1863 he was appointed assistant, then second conductor at the Imperial Russian Theatre, and in 1869 succeeded Liadov as chief master. Nepravnik continued the work Liadov had begun, that of producing purely Russian compositions at the Royal Theatre. He has succeeded so well as an organizer, diplomatic manager and accomplished director that he has placed the Imperial Russian Opera among the finest in the world. While best known as a conductor, his compositions are of value and have been well received. They include several operas, The Inhabitants of Nishnij Novgorod, Harold, Dubroffsky, and Francesca da Rimini; a symphonic poem, The Demon; Bohemian and Russian Songs; a Russian Fantasia for piano; three symphonies; an overture, Vlasta; and piano-pieces.

Nardini (när-dē'-nē), Pietro. 1722-1793.

Born at Fibiana, in Tuscany; he received his early education in violin-playing in Leghorn. Later became the pupil of the great violinist, Tartini, at Padua. From 1753 to 1767 he was solo violinist at the Court at Stuttgart. During this engagement he made several concert tours, visiting Berlin. He then returned to Italy, for a short time resided in Leghorn, and from there he went to Padua to care for his old master, Tartini, remaining with him until his death, in 1770. After the death of Tartini he accepted the position of director of music at the Court of the Grand Duke Leopold II., of Tuscany, and held this post until his death, in 1793. Leopold Mozart and Schubart both wrote in highest terms of Nardini's playing. From Tartini he learned great tenderness of expression rather than technical skill. His power of moving his

audience was remarkable. His compositions show him to have been a thorough musician and are marked by grace and sweet sentimentality, though they lack the depth of feeling and unity of his master. To Nardini is given credit for the development of the sonata in its present form. His compositions include six violin concertos; six sonatas for violin and bass; six flute trios; six violin solos; six string quartets; six violin duets. A number of his sonatas have been edited by Alard and F. David.

Nares (nārz), James. 1715-1783.

English organist and composer; born in Stanwell, Middlesex, in 1715. Pupil of Gates, Dr. Pepusch and Dr. Croft, and succeeded Gates as chorister at the Chapel Royal. He was assistant organist of St. George's Chapel, Windsor, then succeeded Salisbury at York Minster, and in 1756 became organist and composer at Chapel Royal; the same year he received his degree of Doctor of Music from Cambridge. In 1757 he received the appointment of master of the children of the Chapel Royal. Nares died in 1783 in London and was buried in St. Margaret's, Westminster. A number of his works were of an instructive nature, Harpsichord Lessons, a treatise on singing, etc. Other compositions were for organ; a dramatic ode, The Royal Pastoral; some catches and glees. His service in F and several of his anthems are still used in many cathedrals.

Nathan, Isaac. 1791-1864.

Born of Jewish parentage at Canterbury, England, and educated at Cambridge for the priesthood. Became the pupil of Domenico Corri, an Italian teacher in singing; developed a fine musical taste, and decided to follow the life of a musician. In 1812 he met Byron; became very intimate with the poet, and from 1815 to 1822 produced the songs he had composed to Lord Byron's poems, which he called Hebrew Melodies. Nathan was a much esteemed singing master in London, and appeared there at Covent Garden in the opera, Guy Mannering. He early composed a number of songs, among them Infant Love, and The Sorrows of Absence; and wrote part of the music for the comedy, Sweethearts and Wives; a comic opera, Alcaid; the Illustrious Stranger, an

operatic farce; and Merry Freaks in Troublous Times, produced in Sidney, Australia, where he went in 1841. He has also published an essay on the History and Theory of Music, and on the Capabilities and Management of the Human Voice, and the Life of Madame Malibran de Bériot. Nathan's death in Sidney was the result of an accident.

Nau (nä'-oo), Maria Dolores Benedicta Josefine. 1818-

Noted soprano singer, of Spanish parentage; born in New York City. She was a pupil at the Paris Conservatory, where she developed a fine soprano voice, and in a competition among pupils, in 1834, won the first prize. Two years later she made a successful debut at the Paris Opéra as Page in the Huguenots. She sang minor roles at the Opéra until 1842, and then went to Brussels and London, where she was very popular, and returned for a four years' engagement at the Opéra in Paris. In 1848 she went to London, then to the United States, winning great renown; back to London at the Princess Theatre, and was in Paris from 1851 to 1853. In 1854 she came again to the United States, where she was most enthusiastically welcomed. In 1854 Mlle. Nau returned to Paris, and two years later retired from the stage.

Naudin (nä'-oo-dēn), Emilio. 1823-1890.

Opera-singer; born at Parma; pupil of Panizza of Milan. First appeared at Cremona, then in theatres of Italy, Vienna and St. Petersburg. He sang at various times at Drury Lane, London; in several cities of Spain, and for ten years in the Theatre Italien of Paris. Among his many operatic roles were Don Ottavio, Fra Diavolo, Raoul, Carlo, Don Carlos, Henrique, and Eleazar. He died in Boulogne.

Naumann (now-män), Emil. 1827-1888.

Distinguished as an author of books on musical subjects and as a composer. Born in Berlin in 1827, the grandson of Johann Gottlieb Naumann. He received his first instruction at Bonn, from Johanna Matthieu and Franz Anton Ries. He then went to Frankfort and became the pupil of Schnyder von Wartensee and of Moser. At the Leipsic Conservatory he studied under Mendelssohn and

Hauptmann. In 1856, as a result of his first attempt at musical literature, a study of church-music, he received the appointment in Berlin of Court director of sacred music. Three years later he was made Royal professor. He settled in Dresden in 1873, founded there a singing society, lectured at the Conservatory on music history and carried on his work as author and composer. In 1880 he succeeded W. Rust as organist at St. Thomas', Leipsic. He died in Dresden in 1888. Among his books is his well-known History of Music, translated into English by F. Praeger. This is an exhaustive and valuable work. Other notable works were his Die moderne musikalische Zopf, and Die Tonkunst in der Culturgeschichte. Dr. Naumann was the composer of a solemn mass, psalms, other church-music; symphonies; piano music; and songs.

Naumann, Johann Gottlieb. 1741-1801.

Dramatic composer, teacher and musician to royalty. Born at Blasewitz, near Dresden, the son of a peasant; educated at the Kreuzschule of Dresden, and expected to become a schoolmaster. His knowledge of music he gained by his own efforts, until Weestroem, a Swedish musician, discovered his musical ability and took him on a tour to Hamburg, then to Padua. Weestroem's object in taking young Naumann was evidently a selfish one, for, while he was studying in Padua with the great teacher, Tartini, he gave his boy companion none of the benefit of that instruction, and in fact treated him so badly that Naumann left him. Tartini then gave Naumann lessons, and another musician aided him financially, so he could continue his musical studies. In 1761 he studied dramatic music in Naples. In Venice he produced his first opera, San Samuele, and then returned to Dresden, where, in 1763, he received the appointment of Court composer of sacred music to the Elector of Saxony. He again went to Italy, where he composed several dramatic works, some of which were produced in Italy, others in his own country. In 1774 he received an invitation to Berlin from Frederick the Great, which he refused, and as a reward received the title of chapelmaster. Ten years later was made chief musicmaster, because he refused a flattering offer at Copenhagen. Naumann wrote

equally well for church and stage. His Amphion Protisilao, Solimano La Drama Soldata, stage productions, very popular in their day; Cora, an opera written by him in 1782, was recently performed at Stockholm. His mass in A flat major and one in A minor, and his grand mass, Our Father, are still used in the Dresden Catholic Court Church.

Naumann, Karl Ernst. 1832-

Grandson of Johann Gottlieb Naumann, the composer, and son of Karl Friedrich Naumann, a mineralogist; born in Freiburg, Saxony. He studied with Hauptmann, Richter, Wenzel and Langer at Leipsic and Johann Schneider at Dresden. In 1860 he became musical director of the Jena University and city organist and conductor of the Academy concerts. In 1877 he was made professor. He published an excellent treatise on music at Leipsic in 1858. His compositions include a sonata for viola; a quartet for strings; a trio for piano, violin and viola; and a serenade for various instruments. His chamber-music has been most successful, in it, and in his sonata and serenade, he shows his perfect mastery of art forms and genuine artistic talent.

Navratil (nä-vrä'-tēl), Carl. 1867-

Born at Prague. Is the composer of many valuable works, among them two operas, Hermann, and Salammbô; a symphony in G minor; several symphonic poems, John Hus, Ziska, Zalov, Neklan, and Der Weisse Berg; concertos for violin and piano with orchestra; trios for piano and strings; quartets for piano and strings; a sonata for violin and piano; a string quartet in D minor; and many songs. Navratil's instructor in theory was Guido Adler, and Ondricek was his violin teacher. He is the author of a biography of Smetana, the Bohemian composer and violinist.

Naylor, John. 1838-1897.

English organist and composer; born at Stanningley, near Leeds, in 1838. He was a pupil of R. S. Burton; graduated from Oxford in 1863 as Bachelor of Music, and in 1872 took the degree of Doctor of Music. He was a boy chorister in Leeds, in 1856, organist at Scarborough parish church in 1873, organist of All Saints' Church of Scarborough, and in 1883

he went to York Minster as organist and choirmaster, and was conductor of the York Musical Society for many years. His works include anthems, services; and cantatas with organ accompaniment, which were given in York Minster by a large chorus with great success. They are Jeremiah; The Brazen Serpent; Meribah and Manna. He died in 1897 while on a voyage to Australia.

Neate (nēt), Charles. 1784-1877.

English pianist and composer. A member of the Royal Society of Musicians, 1806; one of the original members of the Philharmonic Society in 1813, at whose concerts he was often a performer and occasionally conductor, and was first to introduce to England Beethoven's piano concertos in C minor and E flat, Weber's Concertstück, and Rummel's concerto in E and septour in D minor. Born in London and received his early instruction on the piano and violoncello from William Sharp and John Field. He later studied composition under Woelfl. In 1815 he visited Vienna, met Beethoven and profited by his advice, and then went to Munich for study under Winter. Neate was esteemed as a pianist and teacher in England, though his compositions never met with any great success, as they lacked fancy and originality. They include sonatas, fantasias, trios, etc. He published an essay on Fingering and General Observations on Piano Playing in 1855. Neate retired from his profession several years before his death, which took place at Brighton.

Nedbal (nĕd'-bäl), Oskar. 1874-

Born at Tabor; a pupil of Dvořák at the Prague Conservatory. Nedbal is perhaps best known as viola player of the famous Bohemian Quartet, from its organization in 1891 until 1906, when he withdrew, at the same time resigning the position of conductor of the Philharmonic Society of Prague. His playing is of rare excellence and his compositions have been successful. They include a scherzo-caprice for orchestra; sonata for piano and violin; and other small pieces.

Neeb (nāp), Heinrich. 1807-1878.

Born at Lich, Hesse, in 1807. He was a dramatic composer, teacher and conductor of singing societies at Frankfort, among them Germania, Neeb's Quartet, Neeb's Männerchor,

and Teutonia, which is still in existence. His compositions comprise three operas; several popular ballads; a cantata; songs; and string quartets.

Neefe (nā'-fe), Christian Gottlob. 1748-1798.

Born at Chemnitz, Saxony; educated to be a lawyer, but gave up the study of law and devoted himself to music. He was one of Beethoven's teachers. He studied with J. A. Hiller, and in 1777 succeeded Hiller as conductor of the Seyler Society, a traveling orchestra. Later he was conductor of the Grossman-Hellmuth Society of Bonn, director of sacred and secular music at the court, and then accompanist and stage director of the Court Theatre. War interrupted his career and he was obliged to turn to something other than music for support. He died in Dessau, in 1798, where he had finally obtained the position of conductor of a theatre. Neefe wrote eight works for the stage, vaudevilles and operas; an ode; a Paternoster; a double concerto for piano, violin and orchestra; piano sonatas; variations; fantasias; songs and children's songs; and arranged and adapted many operas. He also contributed to musical periodicals of the time and left his autobiography.

Neidlinger (nīt'-lĭng-ĕr), William Harold. 1863-

American composer; born in Brooklyn. He studied under Dudley Buck and Müller. He spent some time in Paris teaching, after which he taught in Chicago. His great work is as a composer and he has built up song-form both in its instrumental and vocal application. His works include a mass and other church-music; mixed and male choruses; many delightful songs which are very popular; and many valuable books of music for children.

Neithardt (nīt'-härt), August Heinrich. 1793-1861.

Choirmaster, bandmaster and composer. Born at Schleiz in 1793; was a pupil of Brunow and Ebhardt. After serving as a volunteer in the wars of 1813-1815 he was made bandmaster of the Garde-Schützen Battalion and held this position until 1822, composing and arranging a great number of military pieces for this band; he then became leader of the band of the Kaiser Franz Grenadiers. In 1843 he

was commissioned to construct a regular choir for the Berlin Cathedral, and in 1845 was made director. This became the famous Domchor, for which Mendelssohn composed many psalms and motets. After Neithardt visited St. Petersburg and Rome for study he raised his choir to such a degree of excellence that it created much wonder when he appeared with it in London in 1850. His compositions, aside from marches and other military music, are Julietta, an opera; sonatas, variations, and waltzes for piano; duets, trios, and quartets for horn; quartets for men's voices; and many songs.

Neitzel (nīt-tsĕl), Otto. 1852-

Pianist, musical critic and teacher. Born at Falkenburg, Pomerania, in 1852. He attended the Joachim Gymnasium, became a student at Kullak's Academy, Berlin, and later at the University, where, in 1875, he was given the degree of Doctor of Philosophy. He has made a concert tour as pianist with Pauline Lucca and Sarasate; has been conductor of a musical society and of the City Theatre of Strasburg; a teacher in the Moscow Conservatory and later in the Cologne Conservatory, and critic of the Kölnische Zeitung. Neitzel has written three fairly successful operas, Angela; Der alte Dessauer; and Dido, for which he wrote both text and music.

Neruda (nā-roo′-dä), Franz. 1843-

Member of the distinguished Neruda family; born at Brünn in 1843. He became a violoncellist and composer. Neruda has held several important positions, such as member of the Royal Orchestra at Copenhagen, director of a musical society there and another in Stockholm. His work as a composer is deservedly popular, and includes a concerto for violoncello; string quartet; chamber and orchestral music.

Neruda, Wilma Maria Francisa. 1839-

Violinist; daughter of Josef Neruda, the organist, and member of the distinguished Neruda family; born at Brünn in 1839. She very early began to play the violin, and was a pupil of her father and then of Jansa. At the age of seven years she appeared in public in Vienna with her sister Amalie, a pianist, and three years later played at the Princess Theatre and at a Philharmonic concert in London.

After several year's travel she played at the Pasdeloup concerts in Paris, and during that year, 1864, she was married to Ludwig Normann, a Swedish musician. In 1869 she was made a professor of the violin at the Royal Music Academy of Stockholm. She again went to London, and for many years played every winter and spring season at the Popular, Philharmonic and Manchester concerts and at Hallé's recitals. After the death of Ludwig Normann she married Sir Charles Hallé in 1888; with him made a grand tour of Australia, and was associated with him on the concert stage until his death in 1895. Her many admirers, among them the then Prince of Wales, now King of England, King of Sweden, King of Denmark, eminent musicians and statesmen, presented her a testimonial, the title deeds of a palazzo at Asolo, near Venice. Queen Alexandria has conferred on her the title of Violinist to the Queen. Since 1898 she has resided in Berlin, but has made many tours through Europe, annual appearances in London, and in 1899 toured America. Lady Hallé is equally great as a soloist or quartet player, and has always been greeted with the greatest enthusiasm wherever she has appeared. By some critics she has been considered the equal of Joachim.

Nessler (nĕs′-lĕr), Victor Ernst. 1841-1890.

Dramatic composer; born at Baldenheim, Alsace. Nessler studied theology at Strasburg, but soon gave up all thought of the church when his opera, Fleurette, met with success. He had had some musical training under Theophil Stern and now continued his musical studies at Leipsic, where he became chorusmaster at the Stadttheater and director of a vocal society. Nessler met with success as a conductor, and his compositions were melodious and showed knowledge of stage technique, but lacked depth and originality, though they appealed strongly to the popular taste. Some of his operas were Die Hochzeitsreise Dornröschen's Brautfahrt; Nacht-Wachte und Student; Am Alexandertag; Der Rattenfänger von Hamelin; Der Trompeter von Säkkingen. The last two were immensely popular in Germany, but when Der Rattenfänger von Hamelin was produced in

English in London it proved a complete failure. Nessler also composed songs, ballads, and choruses, which have become widely known. He died in Strasburg.

*** Nesvera (nĕsh-vā'-rä), Joseph. 1842-**

Composer; born in Proskoles, Bohemia. He was educated to be a schoolmaster, but, finding his talent for music, gave himself up to the study of that art, and soon became choirmaster in a church of Prague. He held the position of director of music in the Episcopal Church at Königgrätz in 1878, and later became chapelmaster of Olmütz Cathedral. He has written a number of masses and other sacred orchestral works, which have been well received. Among his three operas, Perdita, Waldelust, and Der Bergmönch, Perdita won for him the greatest triumph when produced at Prague in 1897. He has also composed piano and violin music; a symphony in G minor; a string septet; and a violin concerto.

Netzer (nĕt-tsĕr), Josef. 1808-1864.

Dramatic composer, teacher and conductor. Netzer was born in Tyrol, was a pupil of Goller at Innsbruck, and then of Gänsbacher and Sechter in Vienna, where he became a popular teacher of piano. Among his successful operas are Mara; Die Belangerung von Gothenburg; and Die selteue Hochzeit. He also wrote a number of overtures, symphonies, and string quartets, and many songs. Netzer was conductor of the Euterpe concerts in 1844 and 1845, was assistant director of music at the Stadttheater at Leipsic and director at the Theatre an der Wien, in Vienna.

Neubauer (nā'-oo-bow-ĕr), Franz Christian. 1760-1795.

Violinist and composer; born at Horzin, Bohemia, in 1760. He was the violin pupil of a village schoolmaster. While still a youth he went to Prague, and then to Vienna, where he produced the operetta, Ferdinand and Yariko, and met eminent musicians, among them Mozart and Haydn. He gave concerts in many cities of Germany; in 1789 he became chapelmaster to Prince Weilburg, and remained until the disbanding of the orchestra, then went to Minden, and later was made Court composer and director at Bückeburg. His published compositions comprise twelve

symphonies, ten string quartets; concertos for piano, for flute and for cello; cantatas; sonatas; songs, and the operetta before mentioned. Neubauer led a wandering, irregular life, ruining his health so that he died at Bückeburg when thirty-five years old.

Neuendorff (noi'-ĕn-dôrf), Adolf. 1843-1897.

Born in Hamburg, but received most of his education and lived nearly all his life in America, as he came with his father to New York in 1855, already a fair pianist. From Joseph Weinlich and G. Matzka he received violin instruction, and when sixteen made his debut as pianist and then as first violinist in the old Stadttheatre of New York. After a tour as violinist through South America he took up the study of theory and composition with Carl Anschütz. He went to Milwaukee where he was made conductor of the German Theatre; for three years he conducted German Opera in New York; from 1867 to 1871 was conductor of the Stadttheatre; he brought an opera company from Europe and gave the first performance of Lohengrin in America. He was also conductor of the Juch English Opera Company and of the English Grand Opera in New York. After his contract with the Stadttheatre expired he went back to his native land. When he returned to New York he brought with him Theodor Wachtel and they, with Carl Rosa, conducted Italian Opera at the New York Academy of Music for a season. He was the founder of the Germania Theatre of New York and its manager for two years, and then with Wachtel and Mme. Poppenheim gave a season of German Opera at the Academy, and in 1877 The Flying Dutchman, Tannhäuser and Die Walküre. The next year he became conductor of the New York Philharmonic Society, and from 1884 to 1889 was a concert director in Boston. He afterwards gave concert tours over the United States, and when Josef Hoffman made his first American tour, Neuendorff conducted his concerts. He went to Vienna in 1893, when his wife, Georgine V. Januschowsky, was prima donna at the Imperial Opera. Upon his return to New York in 1896 he became director of music at the Temple Emanu-El, and in 1897 succeeded Seidl as conductor of the

Metropolitan Permanent Orchestra. His compositions are four comic operas, The Rat Charmer of Hamelin, Don Quixote, Prince Woodruff and The Minstrel; two symphonies; several overtures; cantatas; male quartets and many songs.

Neukomm (noi'-kôm), Sigismund. 1778-1858.

A most prolific composer, whose works are said to number over one thousand and include oratorios, masses, morning and evening services, psalms, operas, symphonies, military marches, concertos, French, English, Italian and German songs. He was born at Salzburg in 1778; was a pupil of Weissauer and of Michael Haydn and when fifteen years old was University organist. In 1798 he went to Vienna and there studied with Joseph Haydn who became his friend and almost guardian. He became a member of the Stockholm Academy in 1807 and then conductor of German Opera in St. Petersburg. He returned to Vienna to be with Haydn during his last illness, and then went to Paris as pianist to Talleyrand. It was in Paris that he composed a requiem for Louis XVI., for which in 1815 Louis XVIII. made him Chevalier of the Legion of Honor. He remained in Talleyrand's service until 1826, after which he traveled for many years in Italy, Holland, Belgium, England and Scotland, with Talleyrand on his embassy to England in 1830; was in Germany in 1832, Italy 1833 and 1834 and the year following in southern France and Algiers. Ill health prevented an intended visit to North America, and the last years of his life he spent in Paris and London, and died in Paris in 1858. He was very popular in England until the advent of Mendelssohn in 1837 who eclipsed him as a musician; but though lacking real greatness as an artist he lacked none as a man, and held the friendship of Mendelssohn as long as he lived. He was also intimate with Cherubini, Cuvier, Grétry and Moscheles. Neukomm was an indefatigable worker and aside from his large number of composition he contributed to several musical periodicals.

Neuseidler (noi'-zēt-lĕr), Hans.

Hans Neuseidler was one of a family of German lutenists. He was born in Presburg, date unknown, and spent the greater part of his life in Nuremburg. Aside from appearing as lutenist he was a manufacturer of his instrument and author of works on the subject of lute playing. He also published arrangements of preludes, motets, fantasias, songs and dances for the lute. His work on lute playing is important for the history of harmony. Hans Neuseidler died in Nuremberg in 1563.

Neuseidler, Melchior.

Lutenist. Dates of birth and death are not positively known. He is thought to have been the son of Hans Neuseidler; born in Augsburg, where he lived much of his life. He lived at some time in Italy, where he published two books of pieces for the lute in Italian tablature. In Augsburg he was with the family of Anton Fugger and probably held some city position as musician for small festivities. In 1574 he published a book of secular songs and motets written by composers of his time; this he called Teutsch Lautenbuch. The date of his death is usually given as 1590.

Nevada (nā-vä'-dä), Emma. 1862-

Born in Nevada City, California. Her father, William Wallace Wixon, was a physician of Nevada City. When but three years old she sang in public. Her mother died when she was a child and she was educated at a seminary in Oakland, Cal., and in company of several other young women went to Berlin, where she was advised to seek Madame Marchesi at Vienna. Under her instruction she further developed an already sweet and pure soprano voice and in 1880 made her debut at the Majestic Theatre, London, in the Italian Opera, La Sonnambula. She now assumed the stage name of Emma Nevada. Although her voice has by many been considered too light for grand opera she was engaged at once to sing in Italy and later at the Opéra Comique in Paris, in 1883 as Zora in Perle du Brésil, and then as Mignon, perhaps her most successful role, and appeared in 1884 at the Norwich Festival, England. In 1885 she sang in Italian Opera in New York, San Francisco and other American cities on alternate nights with Mme. Patti. She was most warmly welcomed in her own country. In October, 1885, she

was married in Paris to Dr. Raymond Palmer, an English physician, but still continued her stage career, going again to America on a concert tour, singing in Covent Garden, London, then in Holland, Germany, Russia, Italy, Portugal and Spain. In 1898 she again appeared in Paris at the Opéra Comique, the following year in London at the Philharmonic and at Crystal Palace, and in 1901 and 1902 revisited all the principal cities of America. Emma Nevada is considered one of the most brilliant singers among American sopranos. The great merits of her voice lie in her staccato effects, chromatic runs and notes in altissimo. Her marvelous technique and beautiful flute-like quality of voice coupled with her gracious and charming womanly traits have won for her a host of admirers both here and abroad. She has a wide repertory, having sung in Mignon, Faust, Sonnambula, Rigoletto, Traviata, Hamlet, Don Pasquale, Il Barbiere, Lakme, Mirella, Perle du Brésil and other well-known operas.

*** Nevin, Arthur. 1871-**

Brother of Ethelbert Nevin; born at Edgeworth, Pa., in 1871; educated at Sewickley Academy and Park University, Allegheny, Pa. He received no musical training until 1891, when he went to Boston and entered the Conservatory of Music. In 1895 he went to Berlin and studied under Klindworth and Boise. Although he has never enjoyed the renown accorded his brother, he is a composer of much merit. Among his compositions is a book of four graceful sketches, two songs, Were I a Tone, and In Dreams, which Hughes describes as emotionally rich, and a number of piano and orchestral works.

Nevin, Ethelbert Woodbridge. 1862-1901.

One of the most popular American composers; born at Vineacre, near Pittsburg, Pa.; the son of Robert P. and Elizabeth Oliphant Nevin; from his father, who was editor and proprietor of a Pittsburg newspaper and a contributor to many magazines, he received most of his early education. Robert Nevin encouraged the musical tendencies early evinced by his son and gave him every advantage, taking him abroad for two years of travel and study in Dresden under Böhme, and then sending him to Boston for piano study under B. J. Lang and composition under Stephen A. Emery. Nevin then gave lessons in Pittsburg, earning money to take him abroad for further study. In 1884 he went to Berlin and for three years was the pupil of Karl Klindworth. He now began to give most of his time to composition. In 1887 he returned to America, taught and played at concerts in Boston for three years and then went to France and Germany. In Paris he won much praise as a teacher; from there he went to Berlin and devoted himself so assiduously to composition that his health was impaired and he was compelled to take a year's rest in Algiers. In 1895 he gave a series of concerts in America and then took up his residence in Florence, where he composed some of his best works; from Florence he went to Venice, where he composed his Venetian suite; after a year in Venice and another in Paris he returned to his own country. He was married in 1888 to Anne Paul of Pittsburg.

His last years were spent in New Haven, Conn., where he died in 1901. Nevin wrote many piano-pieces and did a little work for orchestra, but will always be remembered by his songs. In Florence he composed his suite, May in Tuscany, the best number of which is the Rusignuolo. His life and the scenes about him in Venice inspired his Venetian sketches, perhaps the best known being The Gondoliers. The Sketch Book, known to every musician and music lover of America, is a collection of thirteen songs and piano-pieces. Among its songs are the popular I' the Wondrous Month o' May; Love Song, a piano solo; and the serenade, O That We Two Were Maying, one of the rarest lyrics in the English language. His song, The Rosary, reached a phenomenal sale. His child songs have a peculiar captivating charm and include some of Stevenson's best child poems. In Winter I get up at Night and Little Boy Blue are two of the most popular. Water Scenes, including Narcissus, his most popular piano work, Dragon Fly, Ophelia and Barcarolle, perhaps made Nevin best known. His book, In Arcady, contains pastoral scenes, and the lullaby,

Sleep Little Tulip, is a remarkably artistic work. He wrote a suite for piano, En Passant, of which In Dreamland, a delicious reverie, is a number; a pantomime for piano and orchestra; a libretto to Lady Floraine's Dream, by Vance Thompson; a cantata, and many other songs and piano-pieces. The works of no other American composer have ever met with greater success nor have been in so great a demand.

Ney, Jenny Bürde. See Bürde-Ney.

Niccolini (nēk-kō-lē'ne), Giuseppe. 1762-1842.

Italian composer of a great number of dramatic and sacred works, popular in their day but now almost forgotten. Born in Piacenza, the son of a musicmaster who gave him his first instruction. He was a pupil at the Conservatory of San Onofrio of Naples until 1792. The next year he produced his first opera at Parma. This he followed with more than fifty others which met with success when presented in the principal cities of Italy. He received in 1819 the appointment of music-director at the Piacenza Cathedral and then composed mostly sacred works including thirty masses, two requiems, psalms, hymns, litanies, etc. Other of his pieces are for piano and strings.

Nichelmann (nĭkh'-ĕl-măn), Christoph. 1717-1762.

Composer and author; born at Freuenbrietzen, in Brandenburg. He was a pupil in St. Thomas School, Leipsic, under Bach, and of Quantz in Berlin. He then lived for a time in Hamburg and in 1744 was appointed harpsichord player to the Royal Chapel, acting as accompanist for Frederick the Great. In 1756 he left the chapel, dismissed for some unknown reason, and became a teacher of music in Berlin. He is now best remembered for his book, a treatise on melody, which caused much discussion among musicians of his time. His compositions are clavier pieces, sonatas and concertos; a serenade, songs for collections of Lange, Marpurg and others; and a serenade, The Dream of Scipio, performed at Berlin before the King in 1746.

*** Nicholl, Horace Wadham. 1848-**

Born in Birmingham, England, which for many years has been famous as a musical center. His father was a learned contrapuntist of the Albrechtsberger School and gave to his talented son the solid principles of harmony and musical rhetoric, upon which he has built his great works. Later he studied under Samuel Price, the organist. Nicholl held several positions as organist in the vicinity of Birmingham, at Dudley, then at Stoke-on-Trent, when he crossed the ocean to become organist of St. Paul's Cathedral at Pittsburg. Later he was organist at the Third Presbyterian Church. He was also a teacher in the Female College and gave recitals in Pittsburg, Indianapolis and elsewhere. He went to live in New York in 1878, where he was organist of St. Mark's. He became editor of the organ department of Freund's Music Trades' Review and his Church Articles were widely read. He was married to Cornelia Mather, an author, at Trenton, in 1889. From 1888 to 1895 he was with B. Boekelman as professor of harmony and ensemble-playing at Miss Porter's School at Farmington, Conn. He contributed to the Musical Courier and wrote analyses of symphonies for the American Musician and the Art Journal. When Rubinstein visited this country in 1872 he recognized Nicholl's talent and advised him to go to Leipsic where his work would be appreciated. Anton Seidl added his urging to that of Rubinstein's and Nicholl has lived much abroad of late years, making Berlin and Leipsic his places of residence though he spent the year of 1903 in London. He is well known by his organ works, which are distinctly modern, among them twelve symphonic preludes and fugues, a symphonic poem, Life, in six movements. A cycle of four oratorios, Adam, Abraham, Isaac and Jacob are in manuscript; a setting of the Golden Legend and much else, besides numerous piano-pieces, songs, anthems, and some chamber-music

Nicholls, Agnes. 1877-

Concert-singer; born at Cheltenham. Agnes Nicholls studied singing and violin at Bedford, singing under Visetti at the Royal College of Music and private instruction under John Acton of Manchester. She possesses a fine soprano voice. She appeared in opera, but has been most successful on the concert stage, and has

sung at all the principal English festivals, at the Cincinnati Festival, and at the Jubilee concerts of Crystal Palace in 1904. She is the wife of Mr. Hamilton Harty, a well-known musician.

Nicholson, Charles. 1795-1837.

Nicholson was born at Liverpool; the son of a flute-player. He was one of the most distinguished English flutists of his time and was noted for his brilliant performances. He played in the orchestra at Drury Lane, then at Covent Garden and as principal flutist at the Philharmonic and Festival concerts. Nicholson published a flute preceptor, a number of concertos, fantasias and solos for the lute.

Nicodé (nē'-kō-dā), Jean Louis. 1853-

Well-known German pianist, teacher and composer. He was born at Jerczeg, near Posen, in 1853. His father who had been a skilful amateur violinist went to Berlin after losing his small estate at Jerczeg. Here he gave his son his first lessons in violin-playing. The organist Hartkäss was also his instructor and then at the New Academy he studied under Kullak, Kiel and Wüerst. After graduating from the Academy he became a most successful teacher and established the Nicodé concerts in Berlin. With Madame Artôt he went on a concert tour through Galicia and Roumania. In 1878 he was made professor of piano at the Dresden Royal Conservatory and remained until 1885, when he left in order to conduct the Philharmonic concerts. For three years he held this position, winning recognition as a conductor, and then gave his time and attention entirely to composition until 1893, when he again resumed the duties of conductor and later became the first director of the Dresden Neustadt Chorgesangverein. His two most important compositions and the two which have made for him a name outside as well as in his own country are the symphonic variations, and a work for male chorus, soloists, orchestra and organ called Das Meer. Others are his Carnival Pictures and Maria Stuart, symphonic poems; Die Jagd nach dem Glück, a scherzo; a Jubilee March for orchestra; a choral symphony, Gloria; a violin romanza; two cello sonatas; piano solos and duets; numerous songs and Italian dances. All his work reaches a high

standard of excellence and shows him to be an intelligent, clever and imaginative artist, able to appeal favorably to the sound judgment of the trained musician and at the same time he speaks through his art to humanity at large. His influence upon music in Germany is felt not only through his compositions but through his teaching and his brilliant piano performances.

Nicolai (nē'-kō-lī), Carl Otto Ehrenfried. 1810-1849.

Successful composer of opera; born at Königsberg in 1810. He was well grounded in piano study at home, but otherwise his education was neglected. When sixteen years old he ran away from an unhappy home and found in Justizrath Adler of Stargard a friend and guardian. With Adler's assistance he finished his musical studies at Berlin with Klein and Zelter. When Bunsen, ambassador at Rome, sent for Nicolai to take the place of organist at the Chapel of the Prussian Embassy he had the opportunity of studying the Italian works of the old school, and this study had much influence upon his compositions. While in Rome he produced several operas. He left Rome in 1837 for Vienna, where he became singing master of a theatre but returnd to Rome the following year and for three years gave his time to the composition of a series of operas. Nicolai's mass, composed in 1843, which was dedicated to Frederick William IV., and in 1844 a festival overture for the Jubilee of the University of Königsberg led to his appointment as director of the famous Domchor, where many of his successful sacred compositions were rendered, and later of chapelmaster at the Royal Opera, where he proved himslf to be a most able conductor. In 1847 he gave a farewell concert in Vienna, at which Jenny Lind sang. His masterpiece he composed in 1848 and it was produced in 1849, two months before his death. It was his comic opera The Merry Wives of Windsor, an excellent imaginative composition, full of keen humor and delightful romance. It was a most brilliant success, given in Vienna and London. Among his many operas were Il Templario; Enrico Secondo; Odoardo e Gildippe; Rosmonda d'Inghilterra and others produced in various cities of Italy and Germany.

Nicolai, Willem Frederick Gerard. 1829-1896.

Eminent Dutch composer and writer on musical subjects. For twenty-five years he was the editor of the Cäcilia, a musical periodical which exercised great influence over the musicians of his time and country, helping them to a fuller understanding of such masters as Wagner and Liszt. In 1852 he was appointed teacher of organ, piano and harmony at the Royal Music School at The Hague, and later became director. His German songs which were among his first compositions brought him recognition, and he then devoted himself to the composition of cantatas to Dutch words, and set Schiller's Lied von der Glocke to music for orchestra, chorus and solos; composed an oratorio, Bonifacius; the cantata, The Swedish Nightingale, written in honor of Jenny Lind; and another cantata, Jehovah's Vengeance, which was produced in Utrecht in 1892. Nicolai was born at Leyden and studied at the Leipsic Conservatory under Moscheles, Rietz, Hauptmann and Richter, and under Schneider at Dresden, and as we have stated, made his reputation as composer, conductor and author. He died at The Hague in 1896.

Nicolini (nē-kō-lē'-nē), Ernest Nicholas. 1834-1898.

Nicolini was the stage name of Ernest Nicholas; a dramatic tenor born at Tours, France, in 1834. He was a student at the Paris Conservatory, where he won a prize for his performance in Comic Opéra in 1856. He sang at the Opéra Comique in Paris for four years, and then went to Italy, where he adopted the name of Nicolini, and sang in all the principal Italian cities with some success. From 1862 to 1870 he was again in Paris and during that time visited London, singing at St. James' Hall and in 1871 in opera at Drury Lane, and the next year at Covent Garden. He was married in 1886 to Adelina Patti, with whom he had toured, and it is perhaps as her husband that he is best remembered, though for some time he was considered the best French tenor on the stage. His popularity did not last owing to his peculiar use of tremolo which spoiled an otherwise pleasing and powerful voice. He died at Pau.

Nicolini, Nicolino Grimaldi. About 1673-

Known as the Cavalier Nicolini, as he was decorated with the Order of St. Mark in Venice. Born in Naples about 1673. The librettos he wrote for operas show him to have been a man of good education. He is known to have sung as a boy soprano, and later as a fine contralto. He appeared in Rome in 1694 with the celebrated Pistocchi; in Naples for one year as principal singer in the operas and in 1700 was in Rome again. He sang in other Italian cities and in 1708 went to England, where he met with great success, singing in Pyrrhus and Demetrius when the fashion of presenting an opera partly in Italian and partly in English was the vogue. He left England in 1714 for Italy, but returned the next winter. Addison wrote of him concerning his acting that "he gave new majesty to kings, resolution to heroes and softness to lovers." He sang roles in Almahide, Hydaspes of which he edited the libretto, Rinaldo, in which he created the principal part; Antioco, Ambleto, Lucio Vero, Amadigi and Clearte. He remained on the stage until 1726. The date of his death is not known. That he was a remarkable actor and singer is evident from the criticisms by such men as Steele and Addison.

*** Niecks (nēks), Friedrich. 1845-**

Born at Düsseldorf. He received his first instruction on the violin from Langhans, Grünewald and Auer and appeared before the public at the age of twelve years. In 1868 he became a teacher and organist at Dumfries, Scotland, and in 1877 he went to Leipsic and entered the University. He had already written articles for the Monthly Musical Record, and after leaving the University he became a regular contributor to the Musical Times. In 1890 he lectured at the Royal Institution of Great Britain on the development of instrumental music, illustrating by musical performances, and the next year was appointed Reid professor of music at Edinburgh University. He was the founder of a Musical Education Society in 1901. Among the instructive papers read before musical societies are the Flat, the Sharp and the Natural, and the Teaching of Musical History; his Frederick Chopin as Man and Musician, is one of his most im-

portant works. Other of his works are a Concise Dictionary of Musical Terms, A History of Programme Music from the Sixteenth Century to the Present Time, and The Nature and Capacity of Modern Music, a philosophical treatise.

Niedermeyer (nē'-dĕr-mī-ĕr), Louis. 1802-1861.

Composer; born at Nyon, Switzerland, in 1802. He was a pupil in Vienna under Förster and Moscheles, then went to Rome and Naples for further study. In Naples he met Rossini; they became staunch friends and Rossini's influence helped Niedermeyer to produce his one-act opera, La Casa nel bosco at the Theatre Italien in Paris in 1828. This, however, proved a failure and Niedermeyer left Paris to become a music-master in a school in Brussels. He had previously lived in Geneva, and won recognition as a composer of songs, and when the duties of teacher became wearisome to him he returned to Paris and published a number of melodies set to poems by Victor Hugo, Lamartine and Émile Deschamps. They met with success and Niedermeyer then returned to opera, but his second production like his first failed, as did Robert Bruce for which he adapted the libretto from Donna del Lago, when commissioned to the task by Rossini. He made one more unsuccessful attempt in the opera, La Fronde, and then turned his attention to the composition of sacred music. He reorganized Choron's Institute for church-music and, as the École Niedermeyer, it has become a flourishing institution. He founded the La Maitrise, a journal for church-music, and published a method of accompaniment for the plain-chant, and composed a number of masses, motets and hymns which were well received. Some of his melodies, The Light, Evening, The Sea and Autumn were popular and are still well known. He died in Paris.

Nielson (nēl'-son), Alice.

American light opera singer; born in Nashville, Tenn.; the daughter of Erasmus Ivarius Nielson a Dane, from whom she inherited her musical ability, and of Sarah Nielson, an Irish woman. Her father died when Alice was seven years old and the family moved to Kansas City, where she attended school at St. Theresa's Academy, and studied music under Max Desci. She first sang in the choir of St. Patrick's Church. In 1892 she left Kansas City with a concert company and while singing in St. Joseph, Mo., she attracted the attention of the manager of the Pike Opera Company, which she joined and with it went to Oakland, Cal. Here she made her debut in professional opera as Yum Yum, in The Mikado. In San Francisco, George Lask, stage manager of the Tivoli Theatre, engaged her for the Tivoli Company. She at first sang only small parts, but finally became the prima donna. She joined the Bostonians in 1896. Her first part with them was Anita in The War Time Wedding, then she took the role of Annabel in Robin Hood and the next season rose to the part of Maid Marian. She sang in the Bohemian Girl, and as Ninette in Prince Ananias, created Yvonne in The Serenade, and her success in these roles was so great that she became the star in Herbert's The Fortune Teller, and in 1898, making her stellar debut at the Grand Opera House, Toronto, Canada, and appeared later in The Singing Girl and has since starred in various popular operas, among them Don Pasquale. As an actress Alice Nielson's great charm lies in her stage youthfulness, spontaneity, and lack of artificial striving for effect. She sings easily and naturally and her voice, of great range and volume, is rich and sympathetic, pure and clear, and it is little wonder she has so captivated lovers of light opera.

Niemann (nē'-män), Albert. 1831-

Famous German tenor; born at Erxleben, Magdeburg. At the age of seventeen, in order to support himself, he went on the stage at Dessau, appearing in small parts and sometimes as a chorus singer. Friedrich Schneider, the Court chapelmaster, recognized the boy's talent and assisted him to gain a musical training. Nusch, the barytone, gave him lessons and later he went to Paris and studied under Duprez. He won further recognition by his appearances in small theatres, and was engaged at Berlin where he became immensely and deservedly popular both as an actor and singer, and was considered by many as Germany's greatest tenor. His voice was magnificent and his

appearance suitable for the impersonation of Wagner's heroes, in which he excelled. Wagner selected Niemann to play Siegmund at Bayreuth, in 1876. He came to America in 1886, but his voice then had begun to fail and as a singer he did not fulfil the expectations of the American public. The next year he formally retired from the stage.

Niemann, Rudolf Friedrich. 1838-1898.

Pianist and composer; born in 1838 at Wesselburen, Holstein; son of an organist who gave him his first musical instruction. Later he was a pupil at the Leipsic Conservatory, then at the Conservatory of Paris and finally in Berlin, a pupil of von Bülow and Kiel. He toured Germany, Russia and England from 1873 to 1877 as accompanist to Wilhelmj and so won recognition as a pianist. He lived for some years in Hamburg and later in Wiesbaden. Again he toured with Wilhelmj and taught in Wilhelmj's violin school at Biebrich. Niemann's compositions are mainly songs and small piano-pieces; a gavotte; violin sonata and some variations are his best works.

Niggli (nĭg'-glē), Arnold. 1843-

Author of works on musical subjects; born at Aarburg, Switzerland, where his father was principal of the girls' school. He studied law at Heidelberg, Zurich and Berlin. In 1875 he was appointed secretary to the city council of Aarau. He had early learned to play the piano and had given much of his leisure time to the study of theory and history of music, and now became a regular contributor to several musical periodicals, and has been editor of a Swiss musical magazine. Sammlung musikalischer Vorträge is a collection of his essays upon the lives and work of Chopin, Schubert, Faustina Hasse, Gertrud Elizabeth Mara, Paganini and Meyerbeer; another is a collection of lectures given in Switzerland, including essays on Schumann and Haydn; a biography of Jensen and treatises upon jubilee work and one upon Swiss music in general. Much of his work is considered valuable, especially his criticisms of the masters.

Nikisch (nĭk'-ĭsh), Arthur. 1855-

Hungarian conductor of orchestra; born at Lebeny, Szent-Miklos, in 1855.

His father was head bookkeeper for Prince Liechtenstein. Nikisch began his musical study at the age of six years when he was a pupil of Franz Prochazka of Butschowitz, and at eight appeared as a pianist in public. He entered the Vienna Conservatory in 1866 as a pupil of Dessoff and Hellmesberger. When thirteen years old won the gold medal for composition, first prize for violin-playing, and second prize for piano-playing. After seven years' study in the Conservatory he entered the Court Orchestra as violinist, and was under such famous masters as Wagner, Liszt, Rubinstein and Brahms. Secured his first engagement as conductor at the Leipsic Theatre, in 1877, where he remained for ten years as conductor of opera and of the Tonkünstler Versammlung. He was warmly welcomed when he came to America in 1889 to succeed Gericke as leader of the Boston Symphony Orchestra. He remained in this country four years and then returned to Europe to become director of Royal Opera at Pesth and conductor of the Pesth Philharmonic Society concerts. In 1895 he resigned his positions in Pesth to take the leadership of the famous Gewandhaus concerts of Leipsic. In 1905 and 1906, in addition to his other work, he was director of the Leipsic Opera. He has also been conducting the Philharmonic of Berlin and traveling with the orchestra in France, Russia and Switzerland. Nikisch has visited London many times and wherever he has been he has met with the greatest triumph. His name will always be closely associated with the musical life and development in Leipsic during the Nineteenth and early Twentieth Century.

Nilsson (nēls'-sōn), Christine. 1843-

Christine Nilsson was born at Sjöabal, near Wexiö, Sweden; the only daughter of a poor farmer. Her younger brother played upon the violin and when Christine was a very small child she often sang to her brother's accompaniment, and when nine years old had learned to play his instrument and sang and played Swedish melodies at village entertainments. At the age of twelve she was taken to country fairs to sing, and when thirteen the opportunity came which started her upon her brilliant career. She was singing at

a fair in Llungby at a ventriloquist's booth, when Judge Toernerheljun was attracted by her sweet voice and her simple beauty and manner. He persuaded her parents to let him send her to Baroness Leuhusen, who gave her her first real instruction. She also sent Christine to Halmstadt to school. Later, in Stockholm, she was the pupil of Franz Berwald and in less than a year appeared as a singer at court. Baroness Leuhusen took her to Paris and she became a pupil of Wartel, and when twenty-one years old made her debut at the Lyric Theatre of Paris as Violetta in La Traviata, and afterwards appeared as Lady Henrietta, Elvira in Don Giovanni, and other roles. She remained at the Lyric for three years, then went to London, taking the part of Violetta at Her Majesty's Theatre and later achieved immense success as Marguerite in Faust. Many critics agree that Nilsson has never been excelled in this character. During the same season she sang in oratorio at Crystal Palace and at the Birmingham Festival. In 1868 she sang in Italian Opera at Drury Lane and at the Handel Festival, later in the year at Baden-Baden for the first time as Mignon, one of her most popular roles, and then returned to the Academy at Paris. The following year she appeared as Ophelia at Covent Garden, and then at Exeter Hall, London, in the Messiah, Creation, and Hymn of Praise.

Her first visit to America she made in 1870. In 1872 she was married in Westminster Abbey to M. Auguste Rouzeaud of Paris. She revisited America in 1873-1874. In 1881 she retired from the operatic stage, but continued in oratorios and concerts until 1888, when she gave up all public appearances. With Brignoli, Christine Nilsson gave a concert tour through the United States in 1884, and also through Spain, Russia and Sweden between 1881 and 1888. Her husband died in 1882, and five years after his death she was married to Count Casa di Miranda. Mme. Nilsson's only creation was the part of Edith in Balfe's Talismano, though she gave new interpretations to well-known roles. Her voice was marvelously sweet, brilliant and even and she possessed great skill in vocalization, and was termed by some enthusiasts the new Swedish Nightingale. In her acting

she showed great individuality, fine intuition, rare charm, and excellent power of expression.

Nisard (nē-zăr), Theodore. 1812-

Pen name of Abbé Theodule Eleazar Xavier Normand, who was born in 1812 at Quaregnon, near Mons, Belgium. Here he received his first instruction in music. He was later in Cambrai as student and chorister, and in Douay as a cellist, then entered the priests' seminary at Tournay, and in 1839 became director of the English Gymnasium, and in 1842 organist of St. Germain in Paris; he held this position for only a short time, as he wished to devote himself to literature. His historical books are valuable to those interested in the development of music. Among the most important are a manual or explanation of the organ, of plain chant and the manner in which it should be accompanied; La Science et la Pratique du Plain Chant; Études sur les anciennes notations musicales de l'Europe, directed against Fétis; remarkable articles in d'Ortigue's Dictionary; history text, etc. of the plain chant; and Du rhythme dans le plain chant; monographs on Odo de Clugny, Palestrina, Lully, Rameau, Abbé Vogler, and others.

Nissen-Saloman (nĭs'-sĕn), Henriette. 1819-1879.

Born at Gothenburg, Sweden. She early showed musical talent, and when twenty years old was in Paris, a piano pupil of Chopin, and a voice pupil of Manuel Garcia. In 1843 she made her first public appearance in Italian Opera in Paris as Adalgisa in Norma, and Elvira in Don Juan. She met with much success and sang for three years in various cities of Italy, Russia, England, Norway and Sweden. She appeared at most of the Gewandhaus concerts at Leipsic for two years, and while in Berlin was favorably compared with Jenny Lind. She was married to Saloman, a Danish musician, in 1850. In 1859 she was made teacher of singing at the St. Petersburg Conservatory, where she remained the rest of her life. She has published a method of singing in Russian, German and French.

Nohl (nōl), Carl Friedrich Ludwig. 1831-1885.

Writer on musical subjects, lecturer and teacher. Nohl's contribu-

tions to musical literature are of much value, many have been translated into English and are well known to students of music. Among the best known are his Mozart's Letters, Beethoven's Letters, Letters of Musicians, Gluck and Wagner, Life of Beethoven, Beethoven According to the Representations of his Contemporaries, and Mozart According to the Representations of his Contemporaries. He was born at Iserlohn, in Westphalia, educated to be a lawyer, and for many years pursued his study of jurisprudence at Bonn, Heidelberg and Berlin, because it was his father's wish, but he felt that his talents lay in the direction of music and literature. He studied theory of music with Dehn at Berlin, and later became a pupil of Kiel. In 1850 he settled at Heidelberg, where in 1860 the University conferred upon him the degree of Doctor of Philosophy. In 1865 King Ludwig appointed him an honorary professor at the University in Munich, but in 1872 he returned to Heidelberg and remained as a teacher of musical history and æsthetics. Nohl died at Heidelberg.

Nordica, Lillian. 1859-

Lillian Norton, the daughter of Edwin and Amanda Elvira Norton, was born at Farmington, Maine, in 1859. The family moved to Boston in 1863, and here she was educated in the public schools and then entered the New England Conservatory of Boston, studying singing under John O'Neill. She graduated in 1875, and sang in a vocal quartet in Dr. Putnam's church. She also studied for a short time in New York with Madame Maretzek, and several years later with San Giovanni in Milan. Her first concert work was with the Handel and Haydn Society of Boston, and then with the Thomas Orchestra on tours through America, appearing in New York, Philadelphia, Cleveland, St. Louis and other large cities. In New York she took leading parts in the oratorios, Elijah, Creation and the Messiah. When nineteen years old she went to England with Gilmore's band as soprano soloist, appearing at Crystal Palace, London, in 1878.

After study in Milan she made her debut on the operatic stage at Brescia as Violetta in Traviata and assumed the name of Nordica. Her next great

success was in St. Petersburg as Philine, Amalia and other roles, and in 1882 made her first appearance in Paris as Marguerite in Faust, and there, after studying the leading soprano parts under Gounod and Thomas, sang in Hamlet. She was enthusiastically received in Paris. In 1882 Nordica was married to Frederick Gower, an aëronaut, and for a time retired to private life. During the second year of her married life her husband met with a balloon accident while crossing the English Channel and he and his balloon were never found. In 1885 she returned to the stage, and then went on a tour under Colonel Mapleson through America and England, appearing as Violetta at Covent Garden, then at the Philharmonic and at Drury Lane in the roles of Lucia, Donna Elvira and Valentine. The Prince and Princess of Wales personally thanked her at one of her performances, and she was commanded to sing before Queen Victoria, a compliment which greatly pleased her fellow countrymen. Her appearance in Berlin during the same year was an immense success. For five years she remained in London, singing each season at Covent Garden, and in 1893 sang in oratorio at St. James' and Albert Halls and at Crystal Palace and various festivals. The next year at Bayreuth she assumed the role of Elsa in Lohengrin, which is perhaps the greatest she has ever portrayed. Her depth of feeling and artistic understanding, added to her beautiful voice, made her an ideal Elsa. Her success in this part led her to devote her attention to Wagnerian roles. For several seasons Madame Nordica was again in her own country as a member of the Abbey and Grau Opera Company. In England during the season of 1898 and for several years following at Covent Garden, she added to her already large repertory the roles of Donna Anna, Susanna, Isolde, Brünnhilde and others. As Isolde she won great applause. Madame Nordica was married in Indianapolis, Indiana, in 1896 to Zoltan Dome, a Hungarian singer, but she was divorced from him, and in 1905 married Captain Joseph Raphael de la Mar. Madame Nordica is one of the foremost singers of the day, possessing a soprano voice of the purest quality.

Normann, Ludwig. 1831-1885.

Composer and teacher; born in Stockholm. He was a pupil of Lindblad, and then under the patronage of his teacher, of King Oscar and Jenny Lind, went to Leipsic Conservatory. He became a teacher of composition at the Royal Academy of Stockholm in 1857. In 1859 he conducted the new Philharmonic concerts, two years later was leader of Stockholm Opera and for five years was leader of the Symphonic concerts and was president of the Music Academy. He married Wilma Maria Neruda, the famous violinist, in 1864. His compositions include a quartet for piano and strings; trio for same; sonata for violin; cello sonata; many piano-pieces for two and four hands; and good arrangements of Swedish melodies for piano. Normann died in Stockholm.

Norris, Homer Albert. 1860-

Talented American musician; born in Wayne, Kennebec County, Maine. He studied in the New England Conservatory of Music under Marston, Hale, Chadwick and Emery, then spent four years in Paris under Dubois, Godard, Gigout and Guilmant. Returning to Boston he took up teaching, which he carries along the lines followed in the Paris Conservatory. He also lectures on musical æsthetics and is now organist and choirmaster at St. George's Episcopal Church, New York. He contributes theoretical articles to Chicago Music, Philadelphia Étude and Musical Courier, New York, and has published the works entitled Practical Harmony on a French Basis and The Art of Counterpoint. His principal works are the cantatas, Nain, and The Flight of the Eagle, but his songs, about fifty in number, are excellent, among them possibly the best being Protestations with its well-developed violin obligato. His overture, Zoroaster, deserves mention.

Norris, Thomas. 1741-1790.

Singer and composer; born at Mere, Wiltshire, in 1741. He was chorister in Salisbury Cathedral, sang at the Worcester and Hereford Festivals of 1761 and 1762, and at Drury Lane. In 1765 he was organist of Christ Church Cathedral, Oxford, and that year graduated from Oxford as Bachelor of Music, and then was appointed

organist of St. John's College. He appeared at the Gloucester Festival in 1766 as tenor soloist, at the festivals of the Three Choirs until 1788, and was one of the principal soloists at the Handel commemoration festival in 1784. He became very popular and was engaged for many oratorios in London, appearing for the last time in the Birmingham Festival in 1790, as he died in September of that year. His compositions include glees; symphonies for strings, oboes and horns; several anthems, only one of which has been printed; and an overture to Purcell's Tempest.

Noskowsky (nôsh-kôf'-shkĭ), Sigismund. 1848-

Gifted composer; born at Warsaw, where he became a teacher in a blind institution and invented a musical notation for the blind. The Musical Society of Warsaw assisted him to go to Berlin for study with Kiel and Raif. In 1876 he was made conductor of the Bodau Society at Constance, returned to Warsaw in 1881 to fill the position of director of the Musical Society, and became a professor at the Warsaw Conservatory in 1888. His works are an opera, Livia; an overture, Das Mierauge; he also composed symphonies; ballet-music; string quartets; piano-music and chansons et danses cracoviennes, and other music.

Notker (nôt'-kĕr). 840-912.

Distinguished from others of same name by title of Balbulus the Stammerer. He was a St. Gallen monk, and to him are musicians indebted for a nobler and grander expression of the Sequences, of which he wrote thirty-five. They had great influence over French and Italian song. His Media Vita in Morte Sumus, a chant which was adopted by Christian warriors as a battle song is still in use as well as other of his music which is sung at Pentecost, Easter and Christmas. A number of his chants are still preserved at St. Gall. Notker is often confused with a younger monk known as Notker Labeo, who was celebrated as the writer of the first German manuscript on the theory of music, though this treatise is sometimes accredited to Notker the elder. He gained his renown as poet and vocalist. Notker died at St. Gall, Switzerland.

Notot (nŭ-tō), Joseph.

Musician and composer; born at Arras about 1755. No exact dates in the life of Notot are known. He early showed decided musical talent, but as his father had another career in view for his son he sent him to Paris in hopes of interesting him in the study of law. Here he met a friend who took him to Leclerc, the organist, who marveled at the boy's ability as a musician, and from that day his career was decided. He won great popularity when he returned to Arras. Notot became eminent not only as organist but as a composer, and won the esteem of Christian Bach and critics of equal ability. He was noted for his manner of accompanying from a full score and was much sought after by composers who could gain from his performances of their scores the effect of their works. At the beginning of the French Revolution Notot gave up his career as a musician and went to England, where he resided for some time.

Nottebohm (nô'-tĕ-bōm), Martin. Gustav. 1817-1882.

Celebrated author, composer and teacher; born in Westphalia in 1817 and died at Gratz in 1882. His most important literary works are Ein Skizzenbach von Beethoven; Thematisches Verzeichniss der im Druckerschienenen Werke von Beethoven; Beethoveniana; Beethoven's Studien, Neue Beethoveniana; Mozartiana; Thematisches Verzeichniss der in Druck erschienenen Werke Franz Schuberts. These works show great depth of reasoning and trustworthiness of form, and so are of highest value to the student. Nottebohm studied piano and composition with Dehn and Berger, and in 1847 counterpoint with Sechter. He was associated in Leipsic in 1840 with Schumann, and with Mendelssohn, who secured his release from the army, in which he was serving as a volunteer, and so assisted him in his career as a musician and writer. He settled in Vienna in 1847, and became a successful teacher of piano and composition. His compositions include quartets, trios and solos for piano, and variations on a theme by Bach.

Nourrit (noor-rē), Louis. 1780-1831.

Opera singer; born in 1780 at Montpelier, and was educated in

music at the Paris Conservatory. His success as a singer was fair, and only a part of his time was given to his profession. He lacked ambition and was satisfied to take parts in operas created by others. He retired from the stage in 1826 and lived the remainder of his life at Brunoy. His son Adolph succeeded his father as tenor and became famous as creator of new operatic roles, and as a writer of words for songs and for librettos.

Novaček (nŏ-vä-tchĕk), Ottaker. 1866-1900.

Violinist, and composer of a number of Bulgarian dances for violin and piano, of several songs for which he used Tolstoi's words; string quartets; a piano concerto; caprices for piano and for violin; and three string quartets. Born in Hungary in 1866; studied in Vienna under Dont, then at the Conservatory of Leipsic. He appeared at the Gewandhaus concerts in Leipsic, and then came to America, where he remained the rest of his life. He was a member of the Boston Symphony Orchestra in 1889, under Nikisch. During the year 1892-1893 he played the viola in the Damrosch Orchestra of New York. Ill health compelled him to give up his public performances and he devoted himself to composition.

*** Novák (nŏ-väk), Vitězslav. 1870-**

Composer; born at Kamenitz, Bohemia. Novák is one of the Bohemian musicians who have done much to revive in their country the old standard of music and musical taste. He studied at the University and at the Conservatory at Prague, and has since lived there as a teacher and state examiner. His compositions include numerous songs, choruses, chamber-music, piano trios, string quartets, On the Lofty Tatra, a symphonic poem; another, Eternal Longing, a serenade; four ballads and a piano sonata, the Eroica. His first works, like those of many another of his country, were influenced by the German Romantic School, but his later compositions have been more truly Bohemian and show the national element which has interested his fellow musicians.

Novello (nō-vĕl'-lō), Clara Anastasia. 1818-

A distinguished oratorio singer; fourth daughter of Vincent Novello,

the composer, and born in London in 1818. In 1843 she became the wife of Count Giglincci; in 1860 she retired from the stage. Her first instruction was received in York, where she learned singing and piano-playing; in 1829 she was a pupil at the Conservatory in Paris. When fifteen years old she appeared at Windsor and was immediately engaged for the Ancient and Philharmonic concerts and Worcester Festival. Mendelssohn was attracted by her singing, and upon his invitation she went to Leipsic and sang at the Gewandhaus concerts, then in Berlin, Vienna, St. Petersburg and Düsseldorf. She studied for the stage in 1859 at Milan and appeared in opera at Padua in 1841 in Rossini's Semiramide, and afterwards at Rome, Milan, Bologna and Modena, and in 1843 at Drury Lane, London, in opera. Her last public appearances were in a performance of the Messiah at Crystal Palace and a benefit concert at St. James' Hall. She then went to Italy to live. She is considered the greatest oratorio singer England has ever produced.

Novello, Joseph Alfred. 1810-1896.

Eldest son of Vincent Novello. Best known as a music publisher and manager of the firm, Novello & Co., established by his father in 1812, which business Joseph Novello entered at the age of nineteen. He was the first to introduce the printing of separate vocal parts for choir use, and published classical music at such prices as to make it popular in England. He was a bass-singer, and appeared in oratorios and concerts, and was an organist and choirmaster at Lincoln's Inn Chapel. In 1856 he retired from business and lived the remainder of his life in Italy. He died in Genoa.

Novello, Vincent. 1781-1861.

Born in London in 1781; son of Giuseppe Novello, an Italian, and of an English woman. His first instruction in music was from a friend, Quellici, an Italian composer. With his brother Francis he later attended school at Huitmille, near Boulogne, and remained until France declared war against England in 1793, when he returned to London. Though but twelve years old he was made chorister at the Sardinian Chapel, Lincoln's

Inn Fields, under the organist, Samuel Webbe. Later he assisted Webbe and also Dauby, the organist of the Spanish Chapel in Manchester Square. In 1797 he became organist of the Portuguese Chapel, Grosvenor Square. His organ performances here won him much commendation. George IV. was so attracted by his skill that he offered Novello a like position at Brighton Pavilion. Novello declined the offer, as his duties as conductor of musical societies and as teacher made his residence in London necessary.

In 1811 he founded the well-known music publishing house of Novello, Ewer & Company, of London, afterwards carried on by his son, Joseph Alfred. He also acted as pianist and conductor for the Italian Opera Company at the Pantheon during 1812, and the next year became one of the thirty original members of the Philharmonic Society, and frequently conducted their concerts. At the Festival at Westminster Abbey in 1834 he played the organ in The Creation. During his last years in London he was organist of the Roman Catholic Chapel in Moorfields; helped establish the Classical Harmonist and Choral Harmonists Societies, and acted for some time as conductor of both. For many years he had taught classes in piano-playing in Campbell's School, Brunswick Square, and in Hilbert's at Clapton, and also had a number of private pupils. As a composer he showed considerable musical knowledge and technical skill, but his work is not spontaneous and is that of the teacher rather than the artist. His cantata, Rosalba, was written for the Philharmonic Society. A glee, Old May Morning, gained for him a prize at Manchester in 1832, and his Infant's Prayer, a recitative and air, became very popular in boy choirs. He also composed a number of masses, motets and sacred pieces to Latin words. He is best known as an editor and arranger of music. He published a collection of Italian compositions, which he was allowed to copy from manuscript; eighteen of Mozart's and sixteen of Haydn's masses; Purcell's Sacred Music; Convent Music; Croft's, Green's and Boyce's anthems; Beethoven's and Hummel's masses. Novello had a fine literary taste, and such poets and writers as Shelley, Keats, Mary Lamb

and Leigh Hunt were among the many famous friends who frequented the Novello home. He was married in 1808 to Mary Sabilla Hehl, of German-English parentage, and to them were born eleven children, several of whom became more or less eminent as writers or musicians. In 1848 Mrs. Novello went to Rome to benefit her health, and later to Nice, where in 1849 Novello joined her and remained the rest of his life. He died in 1861. A window in memory of him was placed in the north transept of Westminster Abbey in 1863.

Noverre (nō-văr), Jean Georges. 1727-1810.

Authority on dancing and reformer of the French ballet; born in Paris; was a pupil of the celebrated dancer, Dupré. He was well received in Berlin and London, where some of his ballets met with success, but failed for many years to gain the position in Paris for which he hoped. He filled a position at the theatre of Lyons, producing three ballets, found a patron in the Duke of Würtemberg, and then was called to Vienna by Empress Maria Theresa as director of Court festivities and dancing-master of the Imperial family. At last, in 1775, he gained the long sought for position, that of chief-master of the ballet at the Academy in Paris, through the influence of Marie Antoinette, then Queen of France, who had once been his pupil. He com-

posed many ballets, and wrote a number of books on the subject of the ballet, and through them he influenced the costume of dances, compelled composers to conform their music to the situations in the drama, and made pantomime appeal to the intellect as well as the eye by introducing dramatic action. Perhaps the most important of his publications is An Analysis of the Imitative Arts in General and of the Dance in Particular; others are Lettres sur la Danse and Les Ballets et Les Arts.

Nowakowski (nō-vä-kôf'-shkĭ), Joseph. 1805-1865.

Distinguished pianist and composer of Poland; born at Muiszck in 1805. He was educated in the monastery at Wonchak and then in the Warsaw Conservatory, studying under Elsner and Würfel. He made long concert tours through Germany, France and Italy and visited Paris at various times. He was a professor at the Alexander Institute, Warsaw. Over fifty of his compositions were published and he was considered by many to be the best composer in Poland at his time. His works are varied, including symphonies and overtures for orchestra, masses and other church-music, quintets for piano and strings, quartet for strings, polonaises, fantaisies, nocturnes, rondeaux and études for piano, and many songs. Nowakowski died in Warsaw in 1865.

O

Oakeley (ōk'-lĭ), Sir Herbert Stanley. 1830-1903.

English organist, composer, professor and conductor; born at Ealing, Middlesex. After going to Rugby, and Christ Church, Oxford, where he studied harmony under Elvey, and from which he graduated Bachelor of Arts in 1853, and Master of Arts in 1856, he went to Germany. At Leipsic he entered the classes of Moscheles, Papperitz and Plaidy at the Conservatory; at Dresden he took organ lessons from Schneider and ended by studying the piano under Breindenstein at Bonn. He was professor of music at Edinburgh University from 1865 to 1891, becoming Professor Emeritus the following year. He did great service for Scotland's music, raising the standard of classical music, bringing the Reid concerts, which have become a yearly three days' festival, from a languishing condition to a very flourishing state of excellence, and spreading the love of organ and orchestral music by his organ recitals and the concerts of the University Music Society. His good work brought him many honors. In 1871 he was made Doctor of Music by the Archbishop of Canterbury and by Cambridge. He was knighted at the unveiling of a monu-

ment to the late Prince Consort at Edinburgh in 1876; became Doctor of Music of Oxford in 1879. Many other honorary degrees were conferred on him. He was a good pianist and improvised on the organ. He composed a great many pieces, among them the instrumental works Edinburgh, and Liverpool Festival March; a Funeral March; Suite in Olden Style; a piano sonata; Romance and Rondo capriccioso; and preludes and fugues for the organ. In vocal compositions he has written the cantata, Jubilee Lyric, for the Cheltenham Festival of 1887; Edina, and other hymns; Service in E flat; National Scottish Melodies; choral songs; students' songs, among them an Alma Mater; part-songs; and songs set to German and English words, notably the Bugle Song, and some others, from The Princess, by Tennyson.

Oberthür (ō'-bĕr-tür), Charles. 1819-1895.

German harpist and composer; born at Munich. He studied with Elsie Brauchle and G. V. Röder, and after playing in the theatre in Zurich from 1837 to 1839 he made a tour of Switzerland; was then solo harpist at the Wiesbaden Court Theatre until 1842, when he went to live at Mannheim. From there he went to London, in 1844, which he made his permanent home. For a short time after his arrival he played at the Italian Opera House, but afterwards spent his time in teaching and composing, sometimes appearing in concerts in England and on the Continent. He was highly esteemed as a teacher as well as an executant and composer. Among his works are the operas, Floris von Namur, given at Wiesbaden, and The Spirit of the Hartz Mountains; two overtures, Macbeth, and Rübezhl; a grand mass, St. Philip di Neri; a legend for harp and orchestra, called Lorely; two trios for harp, violin and cello in F and C; a harp quartet; a nocturne for three harps; for the harp a concertino; an Elegie; Pensées musicales; Miranda; The Sylph, etc.; the cantatas, The Pilgrim Queen, the Red Cross Knight, and Lady Jane Grey, beside some piano-music and part-songs. He died in London.

Obrecht, Jacob. See Hobrecht, Jacob.

O'Carolan, Turlogh. 1670-1738.

The last of the bards, sometimes called Turlough Carolan; was born at Newton, West Meath County. While still young he was made blind by smallpox. He learned to play the harp, using it chiefly to aid him in composing. He married Miss MacGuire of Tempo, and settled on a farm. In 1692 he became a wandering bard. His fine voice, genial disposition and genius at composing songs made him welcome everywhere. His compositions were chiefly in celebration of his hosts and the ladies of the families who entertained him and his companions, but he also wrote some church-music, notably Gloria in excelsis Deo, and Resurrection. Of his compositions probably the best known are The Fairy Queen; The Princess Royal; Gracey Nugent; Bridget Cruise; Devotion, the only one of his two hundred songs that is written in English; O'Rourke's Feast or Carolan's Receipt; Why, Liquor of Life, Do I Love You So; Bumpers, Squire Jones; and a monody in memory of his wife. He died at Alderford, the home of his childhood friends, the MacDermot Roes, and was buried in the churchyard at Killronan, after a four days' wake, which was attended by hundreds of his admirers. He was high in the esteem of Geminiani and others, beside his own countrymen. Some of his songs were printed in Aria di Camera by Dwight in 1727, a collection was published by his son in London in 1747, and Terence Carolan's collection appeared in 1780.

Ochs (ôkhs), Siegfried. 1858-

German composer and conductor; born at Frankfort. After studying medicine and chemistry in his native city and at Heidelberg University he attended the Hochschule für musik at Berlin, and took private lessons from Kiel and Urban. In 1882 he founded at Berlin the Philharmonic Choir. He also directs the Porgeschor at Munich and the Rülschen Gesangverein in Frankfort, and has introduced unknown works of Bach, Beethoven, Brahms and Liszt, as well as those of his contemporaries, Brückner, Hugo Wolff and Arnold Mendelssohn. His works comprise a comic opera, Im Namen der Gesetzes (In the name of the law); songs, duets, choruses, and other excellent

vocal music, as well as some piano-pieces. He is one of the directors of the new Bach Society, and a member of various other organizations. His home is at Berlin.

Odenwald (ō′-dĕn-vält), Robert Theodor. 1838-1899.

German teacher and conductor; born at Frankenthal. He studied under Tschirch and Helfer, and when eighteen years old became prefect of the choir of Gera Church; from 1859 to 1860 he taught singing in the schools of that town, and in 1868 founded a vocal society; went to Elbing in 1870 to become cantor of the Marienkirche and to teach in the college, and there in 1871 established the Elbing Church Choir, which proved a great success. In 1882 he settled in Hamburg and taught at the Real-gymnasium and at Wilhelm College until his death, April 22, 1899. His compositions consist of psalms and part-songs.

Odington, Walter de.

Monk of Evesham Abbey, often wrongly identified with Walter Einesham who was chosen Archbishop of Canterbury in 1228, but rejected by the Pope. He was probably born during the reign of Henry III. (1216-1272), and is thought to have written his treatise on music during the early part of his life, about 1280, devoting his later years to astronomy and science. De Speculatione Musicæ, which is preserved in Corpus Christi College, Cambridge, is of great importance in musical history since the sixth part is devoted to an elaborate study of mensurable music and the harmony of the Thirteenth Century. The first three parts treat of the monochord and its intervals, and the ratio and length of stretched strings, organ-pipes, and bells. The fourth and fifth parts are on musical notation and ecclesiastical plain-song, giving many interesting definitions and rules for writing certain forms, with illustrations from his own music.

Odo of Clugny (klün′-yē). 879-942.

Old French musician; born in the Province of Maine, and educated at the Court of Foulques, Count of Anjou, or at that of William, Duke of Aquitaine. After taking Holy Orders he became canon and chapel-singer at St. Martin's in Tours, and later studied music under Remi d'Auxerre at Paris. He returned to Tours, and in the capacity of archicantor composed three hymns and twelve antiphones to St. Martin. In 909 he went to Baume monastery, where he was choirmaster, and probably wrote the Dialogus de musica. This book, in the form of a dialogue between master and pupil, is an important work on the monochord, and gives rules for antiphonal singing and the construction of plain-song. In it first appears the system of modern letter notation of the minor series. The authorship of this work, however, is much disputed, it being attributed by some to Guido, and by others is thought to be the same as the Enchiridion or Musica Enchiriadis, supposed to be the work of Hucbald. In 927 Odo became abbot of Clugny (now spelled Cluny), where he died in 942. Dialogus de Musica was printed by Gerbert in his Scriptores, vol. I. Another work, Toniarum, attributed to Odo, appeared in the second volume of Scriptores, printed by Coussemaker, and in manuscript at St. Dié.

Oelsner (ĕls′-nĕr), Friedrich Bruno. 1861-

German violinist; born at Neudorf, in Saxony. Studied violin under Schrabieck and Hermann, and theory under Grill, at the Conservatory at Leipsic from 1877 to 1880. Became solo violin of the Court Orchestra at Darmstadt, and studied composition under De Haan. Since 1882 he has been violin-teacher in the Darmstadt Conservatory, and is chamber-musician to the Grand Duke. He has written two one-act operas, Vardhâmana, in 1893, and der Brautgang, in 1894; a cantata for tenor and barytone, chorus and orchestra; a piano trio; and songs.

Oesten (ā′-shtĕn), Theodor. 1813-1870.

German pianist, composer and arranger of instrumental music. Born and died in Berlin. He was a performer on many instruments and a popular piano-teacher. He is said to have learned to play the piano from the instruction of a schoolmaster, and was taught the clarinet by a chamber-musician, Tanne, and other wind and string instruments by Politzki, the town musician at Fürstenwald. After he had written a large number of dance-pieces, he took lessons in composition under Böhmer privately, and from W. A. Bach, Schneider and

Rubenhagen at the Royal Academy of Arts at Berlin. Abandoning the style of his masters, he catered to public taste and his light and brilliant compositions, especially the rondo, Les premières violettes, enjoyed great popularity. Among his works are symphonies; fugues; quartets; masses; motets; and some good transcriptions from the well-known operas. Despite their shallowness they are still frequently used and much imitated.

Offenbach (ôf'-fĕn-bäkh), Jacques. 1819-1880.

Originator of opera bouffe; a naturalized Frenchman, although he came of German-Jewish stock, and was born at Cologne, where his father was cantor of the Synagogue. He went to Paris and attended Vaslin's violoncello class at the Conservatory in 1833. In 1842 he permanently settled at the French capital and obtained a position as violoncellist in the orchestra of the Opéra Comique. He appeared in concerts, visiting England in 1844; wrote a few compositions, and published settings on parodies on La Fontaine's fables, which brought his name before the public. In 1848 or 1849 he was given charge of the orchestra at the Theatre Français, and there he made his first real success with the setting of Alfred de Musset's Chanson de Fortunio, in one act. Previously he had produced Les Alcoves at a concert in Paris in 1847, and in 1849 his Marietta came out in Cologne. Ambitious to keep in the public eye, he wrote Pepito, a one-act operetta, produced at the Opéra Comique, but it could hardly be called a great success. It was not until 1855, when he boldly assumed the direction of a theatre of his own, that he gained the popularity which he so eagerly desired. The Bouffes Parisiens, as he styled it, was opened in the Champs-Elysée, but when winter came he removed to the Theatre de Comte. Not long afterward he took his troupe to Germany and England, where he was well received. During the eleven years of his management of the Bouffes Parisiens, most of his best and most popular works were produced. Beginning with a series of light and charming one-act pieces in imitation of Auber — Les Deux Aveugles; Le Violoneux; Bataclan; Croquefer; Dragonette; and Le mariage aux lanterns, he came to his own in

1858 in Orphée aux Enfers, where he gives full vent to his peculiar diabolical humor, stripping the Olympian deities of every vestige of dignity and making them utterly ridiculous for the pleasure of his audience. Then followed Geneviève de Brabant; Les Bavards; La belle Hélène; Barbebleue; La Vie Parisienne; and La Grande Duchesse de Gérolstein. In 1866 he gave up directing the Bouffes Parisiens and his plays until 1873 came out at various theatres. He then managed the Theatre de la Gaité from 1873 to 1876. His later works, the most important of which are La Périchole, La Princesse de Trébizonde, La Jolie Parfumeuse, and Madam Favart, show a higher aim, and the caricature is not so broad; but when he attempted the higher form of comic opera, in Barkouf and Robinson Crusoe, he failed signally. His last work, Contes d' Hoffman, was not given until 1881, a year after his death. Offenbach's works became popular in America in 1876, when Bateman introduced La Grande Duchesse in New York with Tostée as leading lady, but the composer's visit here the following year was not very successful.

Musicians and people of refinement have condemned Offenbach for his utter disregard of all established rules and for his shameless caricature of all that they held sacred. Yet his burlesques, immoral as they are, were the outgrowth of the age in which he lived and furnished great enjoyment to the masses. "The fundamental humor of them all," says a writer in Seidel's World of Modern Music, "consisted in the association of mythologic and majestic concepts with the tomfoolery of the most unscrupulous artists." He was a native genius of remarkable originality, as is shown not only by the fact that during his career he turned out one hundred and two pieces for the stage but that Lecocq, Litolff and Planquette, Suppé and Straus have fallen short of him in following his lead, and have finally turned back to the comic and lyric fields. Unfortunately for his immortality, his works lack the external form indispensable to long life. Since his death they have been forgotten.

Oginski (ō-gēn'-shkĭ), Prince Michael Cleophas. 1765-1833.

Polish composer, pianist and violinist, Grand Treasurer of Lithuania and

Senator of Russia. Born at Gutzow, near Warsaw. He was the nephew of Michael Casimiro Oginski, of Lithuania, a talented amateur musician, to whom is accredited the invention of pedals for the harp, and who is said to have suggested to Handel the oratorio, Creation, as well as to have written the article on the harp in the First French Cyclopædia. Cleophas studied music under Kozlowski and wrote fourteen fine polonaises; three marches; and romances for the piano. Twelve polonaises were published in the Harmonicon in 1824. One, called The Death Polonaise, composed in 1793, was world-famed because of the romantic story attached to it. He died at Florence.

Okeghem (ôch-kā'-gĕm), Jean de.

Celebrated Flemish contrapuntist of the Fifteenth Century. Authorities differ widely about the dates of his birth and death, placing his birth as early as 1415 and as late as 1434, but the majority give approximately 1430. Termonde is generally considered his birthplace, and it is certain that he sang at the Cathedral at Antwerp from 1443 to 1444, where he studied under Binchois. Two years later he entered the service of Charles VII. of France and was first chaplain in 1454. In 1461 he was Royal chapelmaster and was made treasurer of St. Martin's Abbey at Tours by Louis XI. As founder of the second or New Netherland School, and the first great teacher, he holds an important place in the history of music. Agricola, Brumel, Compère, Josquin Desprès, de la Rue and others studied under him and spread his teaching throughout Europe. Ambros states that all schools may be traced back to Okeghem. He did not invent canon, as some authorities once thought, but he did develop it to a high degree, employing many devices original with himself. His elaborate contrapuntal works are of great value to the musical historian, showing a wonderful advance beyond the old school. Under him masses and motets became a little less artificial, a little more capable of expressing human emotion. He wrote chansons; motets; canons; and masses. Parts of Missa Prolationium, which was sung at Munich, where a manuscript copy still exists, appeared in a number of histories. Missa Cuiusvis toni, a fine example of

Okeghem's skill, published by Petreius in the fifteenth book of masses at Louvain in 1838, is in manuscript at the Vienna Library. As its title suggests, it may be sung in any mode. Of his extant work in manuscript, some motets and the mass De plus en plus are in the Papal Chapel at Rome; the masses, Pour quelque peine, and Ecce ancilla Domini, at the library in Brussels; the Kyrie of Gaudeamus in the Royal Collection at Dresden, and the entire mass in the Vienna Library; the chansons, D'ung aultre mer, Aultre Venus, and Rondo Royal, and the motet, Alma redemptoris, in Florence; and other motets at Dijon.

*** Oldberg, Professor Arne. 1874-**

Composer, concert-pianist and teacher; born at Youngstown, Ohio. Removing to Chicago, he studied music under August Hyllested, Adolph Koelling and Wilhelm Middelschulte. He then went to Vienna, where he studied piano with Theodor Leschetizky from 1893 to 1895 and with Josef Rheinberger in Munich, and from 1898 to 1899 pursued a three-years' course in composition in one season. He returned to America in 1899 and became professor of composition and piano at Northwestern University School of Music at Evanston, Illinois, a position he has held ever since. From 1901 to 1903 he was president of the Chicago Manuscript Society. He is a member of the Cliff-Dwellers' Club of Chicago. Of his numerous piano compositions, the most important are an interesting concerto for piano and orchestra, marked Op. 17; a theme and variations for piano, Op. 25; a legend, for piano, Op. 26; chamber-music, including two quintets for piano and string quartet; a woodwind quintet; and a string quartet. His orchestral works include a symphony; a theme and twelve variations; an overture to Paolo and Francesca; and a concerto for French horn.

O'Leary (ō-lā'-rĭ), Arthur. 1834-

Irish pianist and composer; born of a musical family at Tralee. Educated at Dublin, and received his first musical training at home, becoming such a good pianist that he was noted by Mr. Wyndham Goold, who, in 1847, sent him to Leipsic. Here he studied piano under Plaidy and Moscheles, theory from Hauptmann and compo-

sition from Richter and Rietz, and made the acquaintance of Mendelssohn and the Schumanns. Returning to England in 1852 he joined Bennett's class in composition and Potter's piano class at the Royal Academy of Music. In 1856 he became professor there, where he taught until 1903. In 1873 he was appointed to the newly erected National Training School of Music, and, according to Brown and Stratton, he has also been professor at the Guildhall School and the Crystal Palace School of Science and Art, and has lectured and written for musical papers. In 1860 he married Rosetta Vinning, of Newton Abbott, a pupil of the Royal Academy of Music and a successful song composer. O'Leary's compositions include the instrumental works, overture and incidental music to The Spanish Student, by Longfellow, written in collaboration with Potter; a symphony in C; a concerto in E minor, for piano and orchestra; a theme in C minor, with variations; and a toccata in F; and songs, among them, Ask not why I love; He roamed in the forest; Listening; and 'Tis Jamie's foot I hear. He has edited Bennett's piano-music, Bach's Christmas oratorio, and masses by Hummel, Sechter and Schubert.

Oliphant, Thomas. 1799-1873.

English poet, composer and arranger and writer on musical subjects; born on Christmas Day at Condie, Perthshire. Began life as a merchant, but soon turned to literature and music. For forty years was secretary and in 1871 president of the Madrigal Society of London, which he joined in 1830. In 1834 he wrote A Brief Account of the Madrigal Society, in 1836 A Short Account of Madrigals, and in 1837 La Musa Madrigalesca, a book containing the words of about four hundred madrigals, ballets and roundelays, principally of the Elizabethan Age. He edited copies of two works by Tallis, the Song of Forty Parts, and Service and Responses, and greatly assisted in interesting the public in the Flemish and Italian masters. In 1842 his Catalogue of the Manuscript Music in the British Museum was printed. Under the name of B. Tomasi he wrote a charming madrigal of his own, Stay one Moment, Gentle River. He also published German songs;

Swedish part-songs; Ten Favorite Madrigals, with piano accompaniment; various collections of glees, madrigals, catches, and rounds; and Ditties of Olden Times. He wrote an English version of Beethoven's Fidelio, besides translating portions of Lohengrin for the Philharmonic Society and writing words to a number of songs. He died in London.

Oliver, Henry Kemble. 1800-1885.

American amateur composer of church-music; born at Beverly, Mass. His father was a minister and he inherited his musical ability from his mother, who was the great-aunt of Oliver Wendell Holmes and related to the family of Wendell Phillips. He graduated from both Harvard and Dartmouth Colleges in 1818. Until 1844 he taught school in Salem, where he married Sarah Cook in 1825. He became superintendent of the Atlantic Cotton Mills in Lawrence in 1848, and during the four years intervening he served as colonel and later adjutant-general of the militia, serving at the head of a regiment in the Mexican War. After establishing a library and making many other improvements at Lawrence he gave up his position in the mills in 1858 and entered politics. In 1859 he was mayor of Lawrence; during the Civil War he was treasurer of Massachusetts; and after investigating child labor was appointed head of the Massachusetts Bureau of the Statistics of Labor in 1869, and a judge at the Centennial Exposition in 1876. He was mayor of Salem from 1877 to 1880, and then removed to Boston, where he died five years later. Was made Doctor of Music by Dartmouth in 1883, holding the degrees of Bachelor of Arts and Master of Arts of Harvard. His career as a musician began when he was but a boy of ten, in the choir of the Park Street Church, Boston, and from 1819 he was a professional organist, playing and directing music in a number of churches in Salem and Lawrence. His first attempt at composition was in 1832, when he wrote a hymn, Federal Street. In 1872, at the Peace Jubilee, this hymn was sung to his own words by twenty thousand singers, with Oliver leading and an assembly of forty thousand joining in. In 1860 appeared Oliver's Collection of Church-Music, and in 1875 Oliver's Original Sacred Music.

He also published the National Lyre, with the assistance of Dr. Tuckerman, in 1849. The familiar hymns, Beacon Street, Chestnut Street, Salisbury Plain, Vesper, Wendell, Walnut Grove, Elkton, Harmony Grove, Hudson, Merton, Morning, Oakland, and Walsingham, were written by him. He founded a glee club in 1832 at Salem, and in 1826 organized a Mozart Society there.

Olsen (ōl'-zĕn), Ole. 1851-

Norwegian critic, conductor and composer of extremely modern tendency. Born at Hammerfest. His father was a merchant by profession, but also organist of the parish church, and when Ole was only seven years old he was able to play at church. In 1865 he went to Drontheim to study engineering, but two years later he took up music under Fust Lendermann. For the next three years he spent the winter in hard study and the summer in conducting with various traveling theatrical companies; then, going to Leipsic, he studied for four years under Richter, Reinecke and Oscar Paul. On his return to Sweden in 1874 he made Christiania his home, and there established himself as a teacher of piano and a choirmaster. For several years he led the Musical Society there, and in 1884 was appointed musical director of the Second Brigade of Norwegian Infantry. In 1900 he was appointed musical director of the Military Board. In Denmark, Germany, Austria and Sweden he has conducted his own compositions, which include the grand operas, Stig Hvide, Stallo, and Lajla, for which he has written both poem and music; the elfin comedy, Svein Urad; an oratorio, Nideros; the cantatas, Ludwig Holberg, Griffenfeld, Broderbud, and the Tourist Cantata. Probably his best known works are those for orchestra, notably Aasgaardsreien, and Elf-dance, symphonic poems; a symphony in G major; and a suite for piano and orchestra. Olsen knows his resources and writes in the broad, free style of the ultra modernists. His compositions are popular in Norway and greatly admired by those who hear them, but they have not yet become universally known.

Ondricek (ôn'-drĭ-chĕk), Franz. 1859-

Also spelled Ondriczek. Excellent violinist; born at Prague. His parents

were Austrians. His father was violinist of the National Theatre and conductor of a band, of which Franz became a member when only seven. At fourteen he entered the Prague Conservatory, and, after three years there gave a concert, in 1876, at which he was embraced by Wieniawski, so thoroughly did that virtuoso approve his playing. A rich merchant thereupon sent him to the Paris Conservatory, where he studied under Massart, and, after gaining the first prize in two years' time, he played at the Pasdeloup concerts at Paris and in other cities of France. He visited Brussels and London, appeared at Berlin and other German cities, in Russia, Holland and Italy, as well as the Orient. In America, whither he came in 1896, he has also achieved the same success that attended him on his European tours. His repertory includes the classic and the modern of all countries, but he is perhaps at his best in Dvořák's Concerto in A minor.

Onslow, George. 1780-1853.

Composer of chamber-music. His father, son of the first Lord Onslow, married a Frenchwoman of Brantôme, and George was born on his maternal estate at Clermont-Ferrand, in the Province of Auvergne. He studied music, taking piano lessons from Hullmandel, Dussek and Cramer. But his taste for music did not develop until he was enthused by the overture to Stratonice by Méhul. He then began a long series of compositions, and learned to play the violoncello and to take part in the performance of chamber-music with some friends. He went to Venice, where he studied composition for two years. Returning to France he wrote a large number of salon-pieces, with Mozart for a model. He was persuaded to attempt opera, and, in preparation, studied for a time under Reicha at Paris. But of his comic operas, L'Acalde de la Vega, Le Colporteur, and Le Duc de Guise; the overture to Le Colporteur alone survived for any length of time. His chamber-music comprised thirty-four quintets and thirty-six quartets; six violin, and three cello sonatas; ten trios; a number of duets; sonatas; toccatas; sextets; a septet; and a nonet. The quintets are his best and only surviving works. He was elected to

take Cherubini's place at the Institute in 1842 and was a Chevalier of the Legion of Honor. He died in 1853 at him home in Clermont. He was a gentleman of refined taste, and, although not a genius, he worked hard on his compositions, many of which, doubtless, were worthy of their popularity.

Ordenstein (ôr'-dĕn-shtīn), Heinrich. 1856-

German pianist, teacher and writer; born at Offstein. From 1871 to 1875 he studied at the Leipsic Conservatory under Coccius, Jadassohn, Reinecke, Richter, Wenzel and Oscar Paul. He then toured with Madam Peschka-Leutner and Grützmacher and studied in Paris. In 1878 he played successfully in Leipsic and the next year was engaged in Countess Rehbinder's school at Carlsruhe. In 1881 and 1882 he taught at Kullak's Academy in Berlin and gave concerts, but returned to Carlsruhe in 1884 and founded the now thriving conservatory which he still directs. His protector, the Grand Duke of Baden, made him professor, and he is a member of the Sachverständigenkommiss für Baden, Würtemberg und Hesse. He has written some excellent articles on music, Musikmachen und Musikhören; Beiter. z. Charakterist. d. Instrumentalmus; vor stud. z. Bachspiel.

Orgeni (ôr-gā'-nē), Anna Maria Aglaja. 1843-

Soprano singer, whose real name is Görger Saint Jorgen. Born at Tismenice, Sambor, in Galicia, a province of Austria. She studied under Madame Viardot-Garcia at Baden-Baden, and in 1865 and 1866 played at the Court Opera in Berlin, where she made her debut as Amina. In 1866 she made her London debut at Covent Garden as Violetta in La Traviata, and after singing in concerts there went to Vienna. She sang at Berlin, Leipsic and elsewhere, revisited London in 1870 and 1881, and since 1886 has taught singing at the Dresden Conservatory.

Ortigue (ôr'-tēg), Joseph Louis d'. 1802-1866.

French critic and writer on musical subjects; born at Cavaillon. He first studied law, but his taste for music asserted itself and he became a musical critic. In 1829 he wrote for the Mémorial Catholique. He was a constant contributor to various periodicals, notably Les Journal des débats, Gazette Musicale, La France Musicale, Revue de musique ancienne et moderne, Le Ménestrel, Le National, and L'Univers. He wrote Le Balcon de l'Opera; Leaves from the Newspapers; De l'École Italienne et de l'Administration de l'Académie Royale de Musique; Du Théâtre Italien et son Influence sur le Goût Musical Français; Abécédaire du Plain-Chant; Palingénésie Musicale; and De la Mémoire chez les Musiciens, reprinted from the Revue and Gazette Musicale; Introduction à l'Étude Comparée des Tonalités et Principalement du Chant Grégorien et de la Musique Moderne. His most important work is La Dictionaire Liturgique, Historique; et Théorique du Plain-Chant et de Musique Religieuse, published in 1854 and 1860. Ortigue was assisted in this work by Abbé Normand, known as Théodore Nisard. Two other productions of his are La Musique à l'Église, and Traité Théorique et Pratique de l'Accompagniment du Plain-Chant, written in collaboration with Niedermeyer, with whom he founded La Maîtrise, a sacred-music periodical, which he edited from 1858 to 1860 and which he revived in 1862 with M. Clément under the name Journal des Maîtrises. Ortigue died in Paris.

Ortiz (ôr-tēs), Diego.

Spanish contrapuntist; the date and place of his birth are unknown. He was chapelmaster at Naples in the Vice-regal Chapel of the Duke of Alva. A volume of hymns, magnificats, salves, motets, psalms, and other sacred compositions was published at Venice in 1565, and a theoretical work on instrumental music with practical examples was printed at Rome in 1553. Moore states that in Dodecachordon, Glareanus praises one of the pieces by Ortiz.

Orto (ôr'-tō), Giovanni.

Flemish contrapuntist, living during the Fifteenth and Sixteenth Centuries, and a contemporary of Josquin. Petrucci in his Odhecaton, 1500 to 1503, published eleven chansons and an Ave Maria for four voices by Orto, and one of his Lamentations in the Lamentationium Jeremæ, besides a separate book of Orto's masses. In Fragments of Masses is the Kyrie of a mass by Orto. Some of his

masses are in manuscript at the Papal Chapel Library at Rome; the masses, Le Serviteur, and Mi-Mi, which contain a wonderful Agnus; songs; and motets are in the library at Vienna. The Agnus and the Ave Maria are found in modern score in the Beilagen to Ambros' Geschichte der Musik. He sang in the Papal Chapel at Rome from 1484 to 1494, and from 1505 to 1516 was first chaplain and singer in the service of Philip the Fair of Burgundy.

Osborne, George Alexander. 1806-1893.

Irish pianist and composer. His father was organist and lay-vicar of the Cathedral at Limerick, where George was born. At eighteen he went to Brussels, where he studied the classical works in the Prince di Chimay's library. Here he met Malibran and Fétis, who gave him much helpful advice. He taught the Crown Prince of the Netherlands, and was decorated with the Order of the Crown of Oak. At Paris he formed lasting friendships with Berlioz and Chopin, at whose debut it is stated Osborne played one of his pianos. He studied under Pixis and later with Kalkbrenner. He settled in London in 1843, where he lived until his death. He belonged to the Musical Association, to which he gave his recollections of Chopin and Berlioz. He was also a member of the Philharmonic Society, directed the Royal Academy of Music, and was vice-president of Trinity College. His works include some songs; three trios for piano and strings; a quartet; piano and violin duets, written in collaboration with other musicians; a piano and cello sonata; a sextet for piano, strings, and wind-instruments, in which he played at his last appearance at one of the Wind-Instrument Society concerts about two years before his death; and many pieces for the drawing-room, which were very popular. Among them the best were La Pluie des Perles; A Summer Eve; Evening Dew; and Marche Militaire.

Osgood, George Laurie. 1844-

American tenor singer, teacher and composer. Born at Chelsea, Mass. From 1860 to 1862 he studied organ and composition under Paine, and after graduating from Harvard in

1866, where he conducted the Glee Club and the orchestra, he went to Berlin and took lessons in composition from Haupt and in singing from Seiber. He studied German song with Franz at Halle and the Italian method at Milan for three years under Lamperti. Then followed a successful concert tour of Germany. On returning to America, in 1872, he was engaged by Theodore Thomas, spent the winter touring the United States under him, and then settled in Boston. Since 1875 he has been conductor of the Boylston Club and since 1890 of the Boston Singers' Society, which under him has become famed for its brilliant performances. In 1882 he became choirmaster of the Emmanuel Church. He is well known as a teacher. His Guide to the Art of Singing has gone through many editions. His compositions include more than fifty songs; part-songs; anthems; and choruses which are both excellent and popular. His home is at Brookline, Mass., but his studio is in Boston

*** O'Sullivan, Denis. 1868-1908.**

Barytone singer and actor; born at San Francisco, of Irish parentage; educated at St. Ignatius College, San Francisco; studied music as an amateur under Hugo Talbo and Karl Formes, and was first violin of the Philharmonic Society, also playing the second violin, viola, cello, oboe, doublebass and practically every other instrument in the orchestra except the piano. Studied under Vannuccini in Florence and Shakespeare and Santley in London, and spent six months under Sbriglia at Paris in 1899. His professional career began in 1895. He joined the Carl Rosa Opera Company, and made his operatic debut at Dublin as Ferrando in Il Trovatore and also sang Alfio in Cavalleria Rusticana, the Mayor in Son and Stranger, Prince John in Ivanhoe, Biterolf in Tannhäuser, Lothario in Mignon, and Van der Decken in The Flying Dutchman. In 1896 he made his reputation in Shamus O'Brien at the London Opéra Comique. He returned to America in 1897, and appeared in Shamus O'Brien and recitals during 1897 and 1899. He also starred in Boucicault's Irish dramas, Arrah na Pogue, Shaughraun, and Colleen Bawn. In 1896 and 1901 he appeared at the London Ballad

concerts, and frequently appeared before the King with the Royal Orchestral Amateurs. Mr. O'Sullivan was noted especially for his true interpretation of Irish songs and for his versatility, as shown by his perfect rendering of songs in eight other languages. In the summer of 1907 he sang Irish songs before the Colonial Convention, where were assembled the Premiers of all the British Colonies. He died suddenly.

Oswald, James.

Scotch dancing-master and musician of the Eighteenth Century. He was a dancing teacher at Dunfermline, where he published in 1734 a collection on minuets. From there he went to Edinburgh, where, in addition to his original vocation, he became known as a violinist, organist and composer, and edited a Curious Collection of Scots Tunes. He left Edinburgh and settled in London, where he edited numerous collections of music, publishing his own compositions anonymously, or under an assumed name. He became chamber-composer to King George III. in 1761, and is one of the many to whom God Save the King is attributed. Several other collections of Scotch music, and, Airs for Spring, Summer, Autumn and Winter; The Caledonian Pocket Companion; Ten Favourite Songs; and fifty-five marches for the militia were published by him. Baptie accuses him of poor taste in the selection of Scotch tunes and declares that his information is not reliable.

Otto (ôt'-tō), Ernst Julius. 1804-1877.

German composer; born at Königstein, Saxony. He studied at the Kreuzschule, in Dresden, from 1814 to 1822, and then took a course in theology at the Leipsic University from 1822 to 1825, also studying music under Weinlig and Schicht. Returning to Dresden he taught music for a number of years at Blochmann's Institute and in 1838 went to the Kreuzschule. Among his pupils was Gustav Meckel. From 1830 to 1875 he was cantor at Kreuzkirche, and directed the music of the leading Lutheran Churches as well as conducting the Liedertafel. He composed several oratorios, Hiob, Bitterfeld, Des Heilands letzte Worte, Die Feier der Erlösten am Grabe Jesu; motets; masses;

two operas, Das Schloss am Rhein, and Der Schlosser von Augsberg; and four comic-operas, the best of them entitled, Die Mordgrundbruck bei Dresden; sonatas; trios; songs; and part-songs for men's voices; rondos, and études. He died at Dresden.

His brother Franz, born at Königstein in 1809 and died in Mayence in 1842, was a bass-singer and composer of popular songs and part-songs, the best known being In Dem Hummel ruht die Erde, and Blauer Montag. He wrote twelve dances for the orchestra, and went to England in 1833 to direct a Part-Singing Society.

Otto, Rudolf Karl Julius. 1829-

German tenor singer and teacher; born in Berlin; as a boy was soloist of the choir at the Cathedral there. In 1852 he became one of the faculty of the Stern Conservatory, and since 1873 has been at the Hochschule in Berlin. He has an enviable reputation as an oratorio singer.

Otto-Alvsleben (ôt'-tō älf'-slā-bĕn), Melitta. 1842-1893.

Opera-singer; born at Dresden. She entered Thiele's vocal class at the Conservatory in that city when fourteen years old, and studied under him for three years. In 1860 she made her debut at the Dresden Court Theatre, and from that time till 1873 she sang light soprano parts. In 1866 she married Max Otto. In 1873 she made her debut in London at a concert given by Clara Schumann in St. James' Hall. She made such a success that her stay lengthened into two years, during which she sang frequently at the important concerts in London and in the provinces. After her return to Germany she sang in opera at Hamburg, going from there to Dresden. where she was engaged at the Court Theatre until 1883. She appeared at Cincinnati Music Festival of 1879. She died in Dresden. Among her roles were Anna in Hans Heiling; Rowena in the Templer und Jüdin; Alice; Eva; Martha; and the Queen of Night.

Oudin (oo-dăn'), Eugène Esperance. 1858-1894.

Barytone operatic and concert-singer; born of French parents in New York City. Studied music under Moderati, graduated from Yale and was for a time a practising lawyer, but on going to London he was persuaded to become a professional singer. He made

a great success at private concerts while in London, and made his debut as an opera-singer at Wallack's Theatre, New York, in 1888, in a comic opera by Victor Roger. After a successful run in New York the company made a tour of the country, and while at Detroit Oudin married Miss Louise Parker, the leading lady. In 1889 Mr. Oudin was again singing at concerts in London, and two years later took the part of the Templar in Mr. Sullivan's Ivanhoe at the Royal English Opera House, and in 1892 played the leading role in Eugen Onegin, by Tschaikowsky, and of Henri Quatre Ma Mie Rosette, by Lacome. He went to Russia in 1893; returned to England in 1894, made an especially great success of Dr. Marianus' music in Schumann's Faust, and died not long after from a stroke of apoplexy. His flexible voice and excellent interpretation of the romantic and sentimental in music made him greatly sought after. He translated many modern songs, and also wrote the words and music of a few songs

Oury (oo'-rē), Antonio James. 1800-1883.

English violinist and teacher; born in London. His father was an Italian of fine family, who taught dancing and music. Antonio played the violin at three years of age; later took lessons from Kiesewetter, an accomplished German violinist, and in 1820 went to study under Baillot, Kreutzer and Lafont at Paris. Returning to London in 1828 he made his first appearance at a benefit for his first master's widow and children. Soon afterward he made a great success at a Philharmonic concert, and played later at others given by that society. He was leader of the ballet at King's Theatre. In 1831 he married Mlle. Belleville, the noted pianist, and together they spent nine years touring Austria, France, Germany and Russia. In speaking of Oury's playing, Haweis in his Musical Memoirs says, "I can liken those astonishing violin passages to nothing but the elaborate embroidery of little notes which in Chopin's music are spangled in tiny type all round the subject,

which is in large type. He had the fine large style of the De Bériot school, combined with a dash of the brilliant and romantic Paganini and the most exquisite taste of his own."

Oury, Emilie. See Belleville-Oury.

Ouseley (ooz'-lē), Sir Frederick Arthur Gore. 1825-1889.

Organist, composer and theorist; born at London. His father was a baronet, noted as an Orientalist and ambassador to Persia and Russia, and on his death in 1844 Frederick succeeded to the title. Though untutored in music he had already shown considerable ability in an opera, L'Isola disabilita, written when only eight years old. He graduated from Christ Church, Oxford, in 1846, and three years later took the Master's degree. He was ordained and became curate of St. Paul's Church, Knightsbridge, where he remained until 1850. He was then given the degree of Bachelor of Music on examination of his cantata, The Lord is the True God, and that of Doctor of Music in 1854 for his oratorio, St. Polycarp. He took Sir Henry Bishop's place as professor of music at Oxford, where he reorganized the office of Choragus and prevailed upon the university to give honorary degrees, a practise which was started in 1879. In 1855 he was put in charge of the choir at the Cathedral in Hereford. In 1856 he was appointed vicar of St. Michael's Church, Tenbury, and warden of St Michael's College. He was made Bachelor and Doctor of Music by Durham in 1856, Doctor of Music and Law by Cambridge, and Doctor of Law by Edinburgh. He died of heart failure at Hereford and was buried at Tenbury, leaving his library to the college. He was an excellent organist and was proficient in the science of music. He edited a number of collections, and wrote an oratorio, Hagar; solos; songs; partsongs; carols; glees; chants; hymntunes; eleven church services; seventy fine anthems; two string quartets, and a sextet; many preludes and fugues, andantes, etc., for the organ; and also some piano-music.

P

Pabst (päpst), Paul. 1854-1897.

German pianist; son of August Pabst, a dramatic composer, singer and organist, who was director of the Riga Conservatory. Paul began his career as a concert player at nine years of age, and had the advantage of a number of years of instruction from Liszt. In 1878 he went to Moscow, by invitation of Nicholas Rubinstein, to become professor of piano at the Conservatory. He also directed the Imperial Society of Music and wrote transcriptions from The Demon, by Rubinstein, and Eugène Onegin, by Tschaikowsky, and pieces for the piano, which have won popularity in Russia.

Pacchierotti (päk-kĭ-ă-rôt'-tē), Gasparo. 1744-1821.

Italian soprano singer; one of the most noted of the Eighteenth Century. He was born at Fabriano, not far from Ancona, and was trained in the choir of the Cathedral in Forli and at St. Mark's in Venice. After thorough training he took to opera-singing, making his debut at the San Benedetto Theatre, Venice, about 1770. From there he went to Palermo, Naples, and many other Italian cities, creating a reputation which soon spread to England. In 1778 he made his London debut, with great success. He again visited England in 1782 and 1783; sang in Paris, and in 1790 was back in London. His last years were spent in retirement at Padua. His singing is described as intellectual and full of emotion. He not only made his hearers forget his plain and awkward appearance but frequently moved them to tears. He was gifted with a wonderful ability to improvise, as well as a keen perception of the intentions of the composers, which rendered him remarkable in interpretation.

Pachelbel (päkh'-ĕl-bĕl), Johann. 1653-1706.

German organist and composer; of great importance in the development of organ-music in his country. He was born at Nuremberg and studied first under Schwemmer, then at the University at Altdorf and later at the Gymnasium Poeticium in Regensburg, now Ratisbon. He next went to Vienna, where he became deputy organist at St. Steven's, from whose chapelmaster, Kerl, he received valuable instruction. After being Court organist at Eisenach he moved on to Erfurt, where he remained until 1690. He lived two years in Stuttgart and three years in Gotha, afterward returning to his native city, where he spent the remaining years of his life as organist of St. Sebaldus' Church. He was one of the most highly esteemed and influential writers of his time, and it was he who first gave clearness and symmetry to the fugue, laying the foundation of the modern tonal system and preparing the field for Bach. His forte was the organ choral, which he brought to a state bordering on perfection. An intimate friend of the Bach family, he taught Johann Christoph, the eldest son, and was a potent factor in the youthful development of Sebastian. His works include Musikalische Sterbensgedanken; Musikalische Ergötzen; six suites for two violins; Chorale zum präambuliren; and Hexachordum Apollinis, six sets of variations. His Tabulaturbuch geistlichen Gesänge D Martini Lutheri, and some of his chorals are in manuscript in the Grand Ducal Library at Weimar and other manuscripts are in the Royal Institute for Church-Music at Berlin. Miscellaneous compositions of his are contained in the first volume of Commer's Musica Sacra.

Pachelbel, Wilhelm Hieronymus. 1685-1764.

Son of the preceding and a contemporary of Sebastian Bach. He was born at Erfurt and learned composition and the harpsichord from his father. His first position as organist was at Wöhrd, near Nuremburg, and in 1706 he became organist at one of the Nuremburg churches. His book called Musical Amusements,

which was published in 1725, contains a prelude, fugue, and fantasia for the organ or harpsichord. The same year a fugue in F for the harpsichord was published. A prelude in B minor, formerly attributed to him, is now thought to be by Bach, and the discussion of this disputed point is in Spitta's J. S. Bach. Besides the manuscripts in various libraries, a few of his compositions are included with his father's in Denkmäler der Tonkunst in Bayern, which gives 1764 as the date of his death. This date, however, is not certain.

Pachmann (päkh'-män), Vladimir de. 1848-

One of the best known pianists of the day and an exponent of the romantic school. He was born at Odessa, where his father was professor in the University. After studying with his father, who was a talented amateur violinist, Vladimir went to Vienna in 1866, where he joined Dachs' class at the Conservatory, and at the end of three years' study was presented with the gold medal. Returning to Russia he gave a series of successful concerts, but not feeling himself sufficiently educated, he devoted eight years more to study. Even then his performances at Leipsic, Berlin and other great music centers failed to satisfy him, and again he retired to study. In two years he had accomplished what he desired, and appeared at Vienna and Paris. Since then he has played in nearly all of the great cities of Europe, appearing with great success in London in 1882 and being decorated with the order of Danebrog at Copenhagen. On his first tour of America, from 1890 to 1892, his wife, formerly Miss Okey, one of his pupils whom he had married in 1884, accompanied him and also gave recitals in New York. Since 1896 Berlin has been his home, but he was in America in 1899, 1900 and 1907. His technique is broad and his touch so soft and delicate that it is often called feline. He is a master of cantabile playing, but he is so individual that he is successful only as a soloist. In this line he is remarkable, especially for his interpretation of Chopin. His eccentricities lay him open to attack, but most fair-minded critics agree that, setting aside his amusing and absurd mannerisms, he is an artist of extraordinary ability.

Pacini (pä-chē'-nē), Giovanni. 1796-1867.

This prolific composer of both operatic and sacred music was born at Catania, Sicily. His father, a noted tenor-singer, took him, as a child, to Rome to begin his musical education. He later went to Bologna, where he studied singing under Marchesi and counterpoint and harmony with Mattei, and from 1808 to 1812 he was taught by Furlanetto in Venice. As he was educated for a choir-singer, his first compositions were naturally for the church, but his dramatic talent was not slow in making itself manifest, and in 1813 his first opera, Annetta e Lucindo, was written for the Santa Redegonda Theatre, Milan. It was favorably received at Venice the next year, and from that time until 1834 the theatres of various Italian cities produced over forty of his operas, among them, La Sacerdotessa d' Irminsul; Atala; La schiava de Bagdad; Cesare in Egitto; La Vestale; Alessandro nelle Indie; Amazilea; L'ultimo giorno di Pompei; Niobe; Gli Arabi nell Gallie; Il Talismano; Il Corsaro; and Ivanhoe. On the failure of his Carlo di Borgogna, in Venice in 1834, he stopped composing temporarily and retired to Viareggio, where he founded a very successful school of music, in connection with which he established a theatre. For the benefit of his pupils he wrote a number of treatises, Memoria sub migliore indirizzo degli studi musicali; Corso teoretico-prattico di lezioni di armonia; Cenni storicii sulla musica e trattato di contrapunto; Principî elementari col metodo pel meloplasta; and other minor treatises. He also wrote for musical papers, and was director of music at Florence, where in 1865 his autobiography appeared. His school had meantime been transferred to Lucca and he had resumed his composing, trying to rid himself of the Rossini style, which had pervaded his earlier works. In 1840 Saffo was given at Naples, and in 1842 Medea so delighted the people of Palermo, that a statue of Pacini was placed beside that of Bellini in the Royal Villa. Then followed Regini di Cipro, Lorenzino de Medice, Il Cid, and many others. In all Pacini wrote about ninety operas, and over seventy other works, including A Dante cantata, or symphony as it is also called, and other can-

tatas; masses; six string quartets; an octet; trios; duets; arias; and oratorios, notably La Destruzione di Gerusalemme, Carrere Mamertino and Il Trionfo di Giuditta. He was appointed chapelmaster to the Empress Maria Louise, widow of Napoleon I., in 1825, the year of his first marriage. He was subsequently married twice and had nine children. Pacini was most popular in his day, but he was not original enough to become a great master. His imitation of Rossini is quite patent and his works, though melodious, are carelessly written. Consequently they have fallen into disuse, Saffo, which was written in twenty-eight days, being the last to follow the fate of its companions.

Pacius (pä-tsĭ-oos), Friedrik (ch). 1809-1891.

Called "The father of Finnish music," though a native of Hamburg. He was a pupil of Spohr and Hauptmann, and on emigrating from Germany was for some time Court violinist at Stockholm. In 1834 he went to Finland to become master of music at Helsingfors University, where he remained until his death. From limited resources he organized at the capital a symphony society in 1845, and a singing society in 1848, and stimulated a taste for good music by presenting the works of the great masters. He was a talented composer as well as violinist, and his works, though not essentially national in themselves, are the foundation of the national music of Finland. His Kung Carl's Jagt (King Carl's Hunt), the first Finnish opera, was given at Helsingfors in 1852. It was also given at Stockholm for the coronation of Charles XV., and was taken into the regular repertory of the Royal Theatre there. He also composed a singspiel, Die Princessan von Cypern (The Princess of Cyprus); the cantatas, Weihe der Töne and Porthan Cantata; a Fantasia, and concerto for violin; Kvarnsangen; Miriam's Siegiesang; and patriotic songs, among them the national hymn Värtland (Our Country) to Runeberg's poem, first sung at the Students' May Festival in 1848; Suomis' Song, Soldatgassen (The Soldier Boy); and Fridsböner (The Prayers for Peace). His music drama, Lorelei, was not presented till 1887.

Paderewski (päd-ĕ-rĕf'-shkĭ), Ignace Jan. 1860-

One of the greatest, and popularly, the greatest living pianist. He was born at Padolia, in Russian Poland, on the estate of his father, a gentleman farmer and patriot. Ignace inherited his musical taste from his mother, but her death when he was very small, left him to develop that taste unaided. His ear was always acutely sensitive to the sounds about him, and he soon learned to distinguish notes unerringly. He frequently experimented with tonal effects on the piano, and when only three years old played at a party for the children to dance. At six years of age he had his first piano lessons from a fiddler, and soon after an old teacher paid monthly visits to his home to instruct him and his sister in piano. His first composition, written at the age of seven, was a set of dances. When twelve he began his systematic study at the Warsaw Conservatory under Roguski in harmony, and in piano under Janothra, then eighty years old, from whom he received the traditions of the past generation. In the Conservatory library he became familiar with the masterpieces of both classical and romantic composers, and laid the foundation of his splendid general education. At sixteen he made a tour of Russia, playing his own compositions, and those of others, though the difficult passages forced him to improvise in nearly every number on his programs, making them all practically his own. On his return he renewed his studies with great zeal, and after being graduated was appointed professor at the early age of eighteen. The next year he married, but in another year was a widower with an invalid son. To assuage his grief, Paderewski applied himself more closely to his studies and in a short time went to Berlin, where he studied composition under Kiel and Urban, and about 1882 published some of his compositions. In 1884, then but twenty-three years old, he became a teacher in the Strasburg Conservatory, and had it not been for a chance meeting with Mme. Modjeska during a vacation he might have continued his career merely as a teacher. It was she who gave him the hope of better things, and, encouraged by her he went to Vienna and placed

himself under Leschetizky in 1886. These two compatriots Paderewski holds in the highest esteem, for to them he feels his success is due. He made his debut as a virtuoso at Vienna in 1887, but did not make a remarkable impression, and it was not until he was almost thirty that he was made famous by the great enthusiasm which the people and the press showed on his Paris debut in 1888. He next went to England, where, though his first appearance failed to make a favorable impression, his second recital not only gained popular favor but caused a reversion of feeling among the critics, who, to use Paderewski's own words, "joined in the campaign of kindness which has since been my reward in every part of England." In America, where the former excess of enthusiasm, practical idolatry, has been replaced by a healthier and more genuine admiration, he made his first appearance in 1891, and at New York as in London, his genius was not recognized until after the second performance, and even more tardily by the critics. During his visit in 1900 and 1901 he founded the Paderewski Fund, for the encouragement of native American composers, which every three years gives prizes for the best orchestral, choral and chamber work presented. To the original gift of $10,000 he added $1,500 more in 1897. He toured Russia in 1899 and was in England the same year, but has not appeared very often in Germany, though in that country too he has become popular. Of late his tours are becoming less frequent, and it is said that he would like to give them up entirely and devote himself to composition. His works already number twenty-three compositions, of which the latest is Variations et Fugue sur un Thème original, played for the first time on his seventh American tour 1907 and 1908. Others are a Prelude; Minuet; Legende; Mélodie; Thème varié in A; Nocturne in B flat; Élégie; Introduction and Toccata; four songs; Chant du Voyageur; Album de Mai, five romantic scenes; Variations and fugue; two sonatas; Humoresques de Concert, in two parts of three pieces each, among which is the Minuet en Sol, which is his most popular work; toccata, Dans le Désert; Concerto in A minor; Fantaisie Polonaise for

piano and orchestra; four songs of which Ach die Qualem (Ah! the Torment) is especially good; also Polish dances, and Tatra Album. He also edited The Century Library of Music published in 1900 and 1902. His gypsy opera, Manru, was heartily received on its first presentation at Dresden, May 19, 1901, and was given at the Metropolitan, New York, February 14, 1902. It is remarkably strong for a first attempt. The score shows delicate and beautiful music, and it is richly orchestrated. Paderewski's works all show great individuality and promise much for the future, if, as has been his long-cherished wish, he retires and devotes himself to composition. Such sensational success as Paderewski's has been experienced only by Liszt and Rubinstein, and critics have been inclined to be hard on him because of this great popularity, some even laying his great charm to hypnotism. His playing is phenomenally brilliant and has a magic power of holding at once the musically educated, and ignorant. His interpretations are poetic and emotional but also intellectual. His touch is perfect, his tonal effects, his shading, remarkably varied, at times even orchestral, which to a great extent is due to his peculiar use of the pedal, upon which he lays especial stress in teaching, but his great power lies in that indescribable something called personality. In February, 1908, Paderewski accepted the directorship of the Warsaw Conservatory. In 1899 he married Baroness Gorsky von Rossen, widow of the Polish violinist. Paderewski, the gentleman farmer at his home, Riond-Bosson, on Lake Geneva, near Morges, Switzerland, or at Kasnia, his Polish estate, is a most interesting individual, gentle, charitable and modest; beloved by his tenants and the people round about. In 1908 an interesting volume on Paderewski by Edward Baughan was added to the Living Masters of Music series.

Paer (pä'-ăr), Ferdinando. 1771-1839.

Italian operatic composer; born at Parma, where he studied composition under Ghiretti, and in 1789 wrote his first opera, La locanda de vagabondi, in which he displayed his talent for comedy. I pretendenti burlati followed the next year, and in 1791 he went to Venice on being offered the

mastership of a chapel. Beginning with Circe in 1791, he wrote busily for Italian theatres until 1797, not a year passing but that at least one and usually several of his operas came out. His patron, the Duke of Parma, having given him a pension, he went to Vienna, where his style, formerly in imitation of Paisiello and Cimaroso, grew richer and stronger in harmony and instrumentation under the influence of Mozart. Here in 1801 he wrote Camilla, ossia il sotterraneo, perhaps his best work, and, receiving an invitation from the Elector of Saxony to take a place as chapelmaster, he went to Dresden about 1802, where three of his best known pieces, Sargino, ossia l'allievo dell' amore; Eleonora, or Lenora, which gave rise to Beethoven's Fidelio; and Achille, appeared. In 1806 he was engaged by Napoleon, whom he followed to Posen and Warsaw, and in 1807 he settled in Paris as chapelmaster and conductor of the Opéra Comique. In 1812 he received the baton of the Théâtre des Italiens. Through the troubled period of Catalani's management, and a period of joint authority with Rossini, from 1824 to 1826, he retained his position, but the next year he was obliged to resign on account of the poor financial condition of the house, for which he received the blame. Although he was made Chevalier of the Legion of Honor in 1828, and became a member of the Académie in 1831 and was also a director of chamber-music to the King from 1832 until his death, his success at Paris was not great, owing to his inability to write French Opéra and the much greater genius of Rossini in the Italian. Agnese, however, was quite popular during 1811, and Le maitre de chapelle, played in 1821, is the best known of his works, which are long since forgotten. Paer, the man, was too dissolute to be admired, but Paer the composer, with his pleasing melody, comic genius, and mastery of the simple forms, though he lacked depth and seriousness, holds an important place in the history of the Eighteenth Century Italian Opera. He also wrote two oratorios, Il San Sepolcro and Il trionfo della Chisea; set the Passion; composed ten cantatas; also numerous duets, arias, motets and other vocal pieces; besides the Symphonie bacchante, and Vive Henri Quatre,

for grand orchestra; four military marches; six waltzes; a fantasie, Sweet Victory; sonatas; and themes with variations.

Paganini (păg-ä-nē'-nē), Niccolò. 1784-1840.

Italian violinist; generally considered the greatest violin virtuoso that ever lived. He was born at Genoa, where his father, Antonio, was a tradesman and an amateur mandolin player of some ability, who, perceiving his son's talent, early began to cultivate it. Niccolò was naturally delicate and the unremitting practise to which his father forced him was most injurious to his health. Niccolò's mother, however, greatly encouraged him by the story of a dream in which an angel had promised her that he would be the greatest violinist in the world, and this encouragement coupled with his own passion for music led him to persevere. At six years of age he had become a remarkable player, and soon after, having learned all he could from his father, he was placed with Servetto, violinist in one of the theatres, and then under Giacomo Costa, chapelmaster of the principal churches of Genoa. In 1793, then but nine years old, Niccolò made his debut at a concert, playing original variations on La Carmagnole, to the great delight of the audience. He also played regularly at church, but in 1795, his father thinking that further study would make him of greater market value, decided to take him to Parma. The necessary funds were raised by a benefit concert, and father and son arrived at Parma to find the noted musician, Rolla, sick in bed. While waiting in an adjoining room Niccolò saw a violin and a new composition on the table, and taking the instrument played it at sight so perfectly that Rolla inquired what master was in the house. On seeing a mere boy he could hardly believe his eyes and protested that he could teach him nothing. However, he did direct Paganini's studies for a short time, and then the boy took three lessons a week in counterpoint and composition from Ghiretti. So rapidly did he advance that on his return to Genoa he composed works which he himself had to study hard to execute. After a period of ten or twelve hours a day practise he set out with his father on his first tour — through

Lombardy, making so great a success that instead of returning home he went on to Pisa and neighboring towns, and being no longer under parental restraint he fell to gambling and leading a dissolute life. The money from several concerts would be lost in a night and he once had to sell his violin, arriving at Leghorn, where he was to give a concert, without an instrument. M. Levron, a kind French merchant, lent him a fine Guarnerius, and then refused to take it back, saying that he would but profane the instrument which Paganini's fingers had touched. Again he was almost compelled to sell this gift, which he held so dear, and in desperation staked his last money. He won, but the experience led him to give up gambling for good.

From 1801 to 1804 he devoted himself to the guitar and to agriculture, living in retirement. He then returned to Genoa and studied the violin compositions of Locatelli and others, composing at this time his three grand quartets for violin, viola, guitar and cello. In 1805 he began touring again, and was made Court violinist to Napoleon's sister, Elisa Bacecocchi, Princess of Lucca. It was at her court that he began his astonishing feats on two and on one string, which he accounted for in the following manner: He wished to express his affection for a certain lady of the court, and accordingly devised a Scène Amoureuse, a duet on the E and G strings, representing the lady and her lover. This clever invention pleased the Princess, who asked if one string would not suffice for his talent, and at that suggestion he wrote his sonata for the G string, called Napoleon, which so captivated his hearers. His roving disposition did not allow him to remain long in one place, and in 1808 he obtained permission from the Princess to make a tour. Leaving Florence about 1812 he took up his residence in Milan, where in 1816 he played with Lafont, worsting him, as far as popular applause was concerned, though he himself said that the Frenchman's tone was probably better. He spent most of the year 1816 at Venice in rather poor health, but in 1817 he was traveling again, being at Rome during the Carnival. In 1818 he toured Northern Italy, later visiting Naples, where opinion was inclined to be adverse,

but he played so perfectly the difficult piece prepared to stagger him that the enthusiasm became as great as in the rest of Italy. His first visit to Sicily, about 1819, was not a very great success, but on again appearing at Palermo he was well received. The same year he had been in Rome and Naples, and the next he spent largely in Venice. In 1823 he was prevented by sickness from making a tour of Germany, but on recovering he appeared in the principal Italian cities including Milan, where in 1820 he had founded the Gli Orfei Society, and Rome, where on a later visit in 1827 Pope Leo XII. decorated him with the order of the Golden Spur. From Milan in 1828 he made his long looked for journey to Vienna and there created intense excitement.

Paganini was tall and very thin, with a hawk nose, penetrating eyes, and a protruding chin, and around all was a mass of long black hair which intensified the livid color of his face. His strange looks and bearing added to his almost superhuman genius had given rise to all sorts of fanciful tales. He was said to have murdered his wife, or rival, accounts varied, and to have been imprisoned for eight years when his only comfort was an old violin with but one string, on which he learned to play so excruciatingly that his jailers had to release him. Another story made him out to be the child of Satan, whom one man said he saw directing his bow at a concert, and at night the people near an old Florentine castle which Paganini frequently visited declared that he held intercourse with the devil, for they heard all manner of queer noises coming from the place. Such stories as these circulated far and wide and found many to believe them, and so annoying had they become that at Vienna and later in Paris, Paganini took official steps to silence them. But in vain. They preceded him on his tour of Germany, where he was received with wild applause. He played in Berlin in 1829, visited Dresden, Munich, Frankfort and many other cities, and in March, 1831, arrived at Paris. After two months at the French capital, in which time he changed the attitude towards him from doubt to admiration, he made his first appearance in London, where throngs followed him in the streets, even pinch-

ing him at times to see if he were real. After touring England, Ireland and Scotland, creating the usual furore everywhere, he returned to the Continent in 1832; toured Holland and Belgium, and during the winter of 1833 was at Paris. The receipts from Paganini's travels amounted to a large fortune, most of which he invested in real estate, and on returning to Italy in 1834 he retired to his newly acquired Villa Gajona, near Parma. In 1839 his health was so poor that he was ordered to Marseilles, where he recovered sufficiently to play in a Beethoven mass at church. Believing himself cured he returned to Genoa but was forced to seek the milder climate of Nice for the winter. He did not think that death was near and was so busy planning a new tour that he sent away the priest who had come to give him the final rites of the church. So, unabsolved, death overtook him one beautiful May night in 1840, as he lay clasping his favorite violin and gazing out of the window at the moonlit scene. The Bishop of Nice refused to give him Christian burial, and while the matter was referred to the Spiritual Council the body was embalmed and removed to a sealed room in the lazaretto at Villa Franca. The fact that so many came from near and far to do honor to the poor remains made the priests very angry and when the Council returned a favorable verdict it was overruled by the Archbishop. After five years' delay, Achilles Paganini gained permission from the Pope to bury his father in the churchyard at the Villa, near Parma. The son inherited the title of Baron, which had been conferred on Paganini in Germany, and the fortune of about four hundred thousand dollars, with the exception of small legacies left to Paganini's sisters, and an annuity to the singer, Antonia Bianchi, the mother of Achilles. Paganini is accused of being avaricious, but he was always generous with his mother, and also played frequently for charity. Despite his eccentricities, Paganini's patience with and love for his little son, whom he legitimized by a process of law, and his tenderness toward his mother command respect.

Paganini seldom played anything but his own compositions, in which he could show to the best advantage his

peculiar style, and never allowed anyone to see his solo score. He only permitted a few of his works to be printed during his life — the twenty-four caprices for solo violin, which are so famous, and which have been transcribed for the piano by Liszt and Schumann; two sets of six sonatas for the violin and guitar; and three grand quartets for violin, viola, guitar and cello. After his death were published Concerto in E with orchestral accompaniment; Concerto in B minor with Rondo à la Clochette, for violin and orchestra; the famous variations, Le Streghe (Witches' Dance); God Save the King, variations for violin and orchestra; Le Carnaval de Venise; Moto Perpetuo, for violin and orchestra; variations on Non più mesta, from Rossini's La Cenerentola; variations on the air Di tanti palpiti; and sixty variations in all keys on the air Barucaba, for violin with piano and guitar accompaniment. The rest of his compositions, including a number of concertos and sonatas, have been lost. The original manuscripts of fourteen of his works were discovered at Perugia in 1907. His first composition was a sonata, written at the age of eight, which is among the lost. He promised to reveal the secret of his remarkable playing before he died, but as he did not it still remains a mystery. He used unusually thin strings, and tuned them differently for different effects, sometimes pitching them a semi-tone higher than ordinary. His chromatic and staccato passages were remarkable, and the way in which he combined the pizzicato and arco, plucking the strings with his left hand and at the same time using his bow with the right, was most astonishing. Some of these effects he revived, but the others resulted from experiments which he was constantly trying from a very early age; and though he had instruction, his system was mostly his own, eked out by steady practise until he was thirty years old. After that time it is said that he never touched his instrument to do anything but tune it, except at concerts and to play a few passages at rehearsals, where he was very severe with the orchestra, yet ready to praise them when they did well. This unique figure, whose career so much resembled a meteor, wrought a revolution in the violin world, and though he

left no direct disciple his influence is seen in the French and Belgium Schools. By many he has been severely criticized as a charlatan, but Vieuxtemps, himself so renowned a violinist, who had heard the wonderful virtuoso, is reported to have said, "He is the greatest of us all."

Among the numerous biographies of Paganini, the following may be mentioned:

Anders, G. E. — Nicolo Paganini, sa vie, sa personne, et quelques mots sur son secret.

Bruni, Oreste — Niccolò Paganini.

Conestiable Giancarlo — Vita di Niccolò Paganini da Genova.

Fétis, F. J. — Notice biographique sur Niccolò Paganini.

Guhr, Carl — Über Paganini's Kunst.

Harris, Georges — Paganini in seinem Reisewagon und Zimmer (an intimate view of Paganini by one who was for a time his secretary).

Schottky, Julius Max — Paganini's Leben und Treiben als Künstler und als Mensch.

Schutz, J. — Paganini's Leben, Charakter und Kunst.

*** Page, Nathaniel Clifford. 1866-**

Contemporary American composer, of old New England stock; born at San Francisco. At twelve years of age he was composing operas, and at sixteen began to study the theory of music seriously with several teachers, chief among them Edgar Stillman Kelley. In May, 1889, his first opera, The First Lieutenant, was produced at the Tivoli Opera House in San Francisco, and since then he has written five comic and dramatic light operas, including Villiers, descriptive of English life in Cromwell's time; an Oriental opera; and one with scenes laid in Brazil; also much incidental music for plays, notably, The Moonlight Blossom, a Japanese play, which met with cordial approval when given under his own direction at the Prince of Wales Theatre, London, in 1899; and The Japanese Nightingale, personally conducted by him at Daly's Theatre, New York, in 1903. His Japanese music is based on recognized native themes and is especially good in coloring, while all his music is excellently descriptive and effectively orchestrated. He is particularly interested in orchestral composition, and has written The Village Fête (Petite Suite in B flat), produced by the

Manuscript Society of New York in 1896, and several other suites, for grand orchestra. Many songs and a few small works for the piano also bear his name. He was president of the San Francisco Philharmonic Society in 1893; has conducted various operatic and dramatic productions. He has also taught harmony and orchestration. During his long residence in New York, from 1895 to 1905, he was a member of the Manuscript Society and of the New Music Society of America. Since 1905 he has been a member of the editorial staff of the Oliver Ditson Company of Boston.

Paine, John Knowles. 1839-1906.

The first great American composer; born at Portland, Maine. With the intention of devoting himself to the organ he took lessons from Kotzschmar, a teacher of repute in his native city, and in 1857 he made his debut as an organist. In order to perfect his training he went to Germany the next year, where he studied for three years under Haupt, Wieprecht and Teschner, and gave several concerts. In 1861 he returned to this country and, settling in Boston, became organist of West Church. The next year he resigned to take a position as musical instructor at Harvard, an appointment then amounting to nothing but organist and chapelmaster. Yet in his anxiety to make music a feature of importance, he gave lectures, for which he received no remuneration, and which were but slightly attended, since music counted nothing toward a degree.

In 1866 he made a second trip to Germany, where he toured for a year, directing his Mass in D, when it was given by the Singakademie at Berlin in 1867, and then returned to his post of organist at Harvard. Despite the discouraging appearance of musical affairs in the college in 1862, the good seed had sprouted, and in 1870 music was made an elective course, and Paine renewed his lectures. Three years later he was appointed assistant professor of music, and in 1875 they created for him the chair of music, the first department of the kind to be founded in an American college. Until 1905 Paine retained his position in the University, where he so nobly advanced the cause of music.

As an organist of the classical school Mr. Paine had a high reputa-

tion. He had the distinction of being one of those to open the great organ at the Music Hall, Boston, in 1863. During his later years, however, he performed very seldom, and so brightly did he shine as a composer that his work as an organist was almost eclipsed. On his return from Germany, instilled with the traditions of Bach and the classical school, he was very conservative in style, but gradually, with the advance of romanticism, he, too, felt the impulse of the movement, as is evinced by his superb music for Sophocles' Œdipus Tyrannus, and the works which followed it. Paine is remarkable for many works in the large form, in which he has shown himself a master. In 1873 his oratorio, St. Peter, was first performed at Portland, Maine, and the next year was sung by the Handel and Haydn Society in Boston. In 1876 he had the honorable task of composing the Centennial Hymn to Whittier's poem for the Exposition at Philadelphia; at the time of the Chicago World's Fair, in 1893, he wrote the Columbus March and Hymn; and for the opening of the St. Louis Exposition in 1904, he set Stedman's Hymn of the West. His first symphony, in C minor, was played by the Thomas Orchestra at the Boston Music Hall in 1876, and the second, Spring, at Sanders Theatre, Cambridge, in 1880. Meanwhile the Thomas Orchestra had performed his symphonic poem in D minor, on The Tempest, in 1877 at New York, and in 1878 his overture to As You Like It was played at the Sanders Theatre, as was also a duo concertante for violin and cello with orchestra. In 1888 the Boston Symphony Orchestra played his Island Fantasy. In 1901 the Harvard Classical Club gave Aristophanes' Birds, for the music of which it was indebted to Professor Paine, and that year his opera, Azara, of which he wrote both words and music, was published. He has also written a number of minor works for the voice, piano, organ and strings. At the time of his death, April 25, 1906, he was busy writing a symphonic poem illustrative of the character and death of Abraham Lincoln.

Paisiello (pä-ē-sĭ-ĕl'-lō), Giovanni. 1741-1816.

Sometimes spelled Paesiello. Celebrated Italian operatic composer;

born at Tarento. His father, a veterinary surgeon, wishing his son to be a lawyer, put him in the Jesuit School of his native place, at the age of five. There his musical talent was discovered by Carducci, chapelmaster of the Capuchins, who urged the boy's parents to send him to Naples. After long hesitation they decided to let him go, and, in preparation, he was taught the rudiments of music by the priest, Resta. In 1754 he entered the Conservatory of San Onofrio, and there studied under Durante, Cotumacci and Abos, and later taught and composed sacred music. In 1763 he ventured on a comic intermezzo, for the Conservatory Theatre, which called attention to its author and obtained him a contract for an opera for the Bologna Theatre. The opera, La Pupilla, and another, Il Mondo a Rovescio, were produced in 1764. In 1772 he married Cecile Pallini, and his married life proved a happy one. Until 1776 he composed a long list of operas for the theatres of Modena, Venice, Naples, Rome and other Italian cities, of which Il marchese di Tulipano, L'idolo Cinese, and La Serva Padrona are the best known. His name having now won a European celebrity, he was called to Russia in 1776 as composer to Empress Catherine II. There he wrote two books of sonatas; caprices; and piano-music; and one of his best operas, Il Barbiere di Siviglia, which became so popular that Rossini was considered most presumptuous when he wrote new music for the same text.

In 1784 Paisiello left St. Petersburg for Warsaw, where he set Metastasio's Passion, and proceeding to Vienna, composed Il rè Teodore, one of his best opera bouffes, and twelve symphonies for Emperor Joseph. The next year he was back in Italy, returning to Naples to become chapelmaster to King Ferdinand IV. Offers from St. Petersburg, where he had been so royally treated, also Berlin and London, were refused, and he remained in the service of the Bourbons at Naples But when, by a revolution, Naples became a republic, Paisiello became a republican, and was appointed director of music in 1799. On the restoration of the King this action was considered an offense, and it was two years before the composer was taken back into royal favor.

In 1802, Napoleon, First Consul,

who had in 1797 chosen Paisiello's funeral symphony for General Hoche, in preference to Cherubini's, requested the King to send him to France. Permission was granted, and on his arrival at Paris he was lavishly provided for, and offered numerous high offices, accepting only the mastership of the Royal Chapel. For it he wrote much sacred music, and for the Royal Academy of Music he composed an unsuccessful opera, Proserpine. Disappointed at its failure, but with the pretext of his wife's ill health, he returned to Naples after two years and a half in Paris. When the Bonaparte family became rulers of Naples, they not only left Paisiello his positions, but gave him the badges of the Legion of Honor and the Two Sicilies, and made him a member of the Accademia Napoleone at Lucca, the Italian Academy at Leghorn, the Sons of Apollo at Paris, and finally in 1809 of the Institute. But with the fall of that family he lost all his appointments except that of Royal chapelmaster, and so, deprived of favor, he spent the last few years of his life, dying at the age of seventy-five in the city that had so long been his home. His funeral was publicly celebrated; a requiem of his own was sung for him; and the performance of his opera, Nina, which took place that night, was attended by the King and court. Of his nearly one hundred operas, both serious and comic, there may be mentioned, besides those already spoken of, La Francatana; La Molinara; I zingari in fiera; Nina, La Pazza par Amore; and L'Elfrida; all given at Naples. He also wrote intermezzos; a great many cantatas; oratorios; masses; symphonies; piano concertos; and quartets for piano and strings and strings alone. He made a number of improvements in orchestral composition, and brought the viola, clarinet and bassoon into use in Italian theatres. His music is natural and very simple, with no attempt at elaboration, and though not intensely dramatic, it is delicate and charming. The accompaniments are also simple and are now considered thin, but in spite of the disuse into which his works have fallen, they are generally considered of much merit.

Paladilhe (păl-ä-dĕl), Émile. 1844-

French composer; born at Montpellier. His father, a cultivated physician, gave him his first instruction in music, and later he studied under Boixet, organist of the Montpellier Cathedral. At nine years of age he went to Paris to join the Conservatory, where he studied organ under Benoist, piano under Marmontel, and composition under Halévy. He took the first prize for piano in 1857, and in 1860 the organ prize, and also the Grand Prize of Rome for his cantata, Le Czar Ivan IV., given at the Opéra, but not published. After a short stay in Italy he returned to Paris, where he still resides, and is a member of the tuition committee of the Conservatory, having received the cross of the Legion of Honor in 1881, and succeeded Guiraud in the Académie in 1892. His non-dramatic works include two masses; six Scotch melodies; twenty melodies, and other songs with piano accompaniment; a symphony, and some other instrumental music. His first opera, Le Passant, was given at the Opéra Comique in 1872. But, aside from the very popular song, Mandolinata, it was not a great success. Neither was L'Amour Africain, produced in 1875, although it has much intrinsic value. Suzanne, a three-act comic opera, which came out in 1878, shows "something beyond mere ingenuity in devising effects," and is rendered charming by its delicate and unique melodies. Though better received than the others its success was not flattering, and Paladilhe turned to concert composition, writing Fragments symphoniques in 1882. But returning to the field of opera he brought out Diana in 1885, another failure. However, he at last achieved a brilliant success in 1886 with La Patrie, a grand opera, for the text of which Sardou's drama was obtained. His late lyric-drama, Sainte Marie à la mer, was given in 1892. Paladilhe is said to have no great creative ability, and has not kept up with the progress of music, his style being old-fashioned.

Palestrina (pä-lĕs-trē'-nä), Giovanni Pierluigi da. 1514-1594.

Much is uncertain concerning the life of this man, the musical giant of the Sixteenth Century. Born in the rambling hill-town of Palestrina, a famous resort in the days of ancient Rome, from which it is but twenty-four miles distant, he is generally known by its name, though his real

name was Giovanni (John) Pierluigi (Peter Lewis.) In familiar parlance he was Gianetto and his published works shows various other differences in the spelling of his name. No biography of him was written until 1828, and then Giuseppe Baini had to found his work, for the most part, on traditions. No record of his birth remained, as the town archives had been burned. So, probably, misinterpreting a passage in the dedication of the eighth volume of Palestrina's masses published by his son Ignio in 1594, stating that for nearly seventy years Palestrina had spent his time composing praises to God, Baini set 1524 as the date of his birth, and he has been followed by many others. Yet Baini's pupil, Cicerchio, discovered some family papers from which, later, Schelle fixed the date as 1514, a conclusion to which Kandler had arrived from the inscription on a portrait of Palestrina in the Sistine Chapel. Haberl, the founder of a Palestrina Society and chief editor of the complete set of his works, favors 1526, and another writer thinks that or the previous year most likely. The family name of Palestrina's father was Sante and his mother was Maria Gismondi, and they are now conceded to have been well-to-do-peasants. In 1540 Palestrina went to Rome and began his musical studies, but beyond this fact nothing about his student life is very certain. He is generally said to have attended the school of one Goudimel or Gaudio Mell, a Fleming or Frenchman, though much doubt exists on this point. Whoever his teacher was, Palestrina must have obtained a very thorough education, and in 1544 he returned to his native town, where he became canon in the Cathedral. There until 1551 he sang in the daily service, taught, and played the organ on festal occasions, and meantime, probably in 1547, he married Lucrezia Goris. The Bishop Cardinal of Palestrina was a patron of his, and on becoming Pope, Julius III. appointed Palestrina master of the boys of the Cappella Giulia in St. Peter's, under the new title, Magister Cappellæ (teacher or master of the chapel). Though the salary was small, the position was a very honorable one, and to show his gratitude Palestrina dedicated to the Pope his first volume of masses. This volume is interesting

not only as the first work by this great composer but the first to be dedicated to any Pope by an Italian, so completely had the Netherland School held sway in Rome. Pope Julius appreciated this action and forthwith appointed Palestrina one of the singers in the Sistine Chapel, violating his own rule that no layman could be a member of the choir, and overlooking the quality of Palestrina's voice. The Pontifical singers protested, but the Pope insisted, and on Jan. 13, 1555, Palestrina was entered on the journal as becoming a member without the consent of the college. He himself hesitated to break the rules and moreover he was loath to leave the post which he enjoyed so much. Unfortunately for Palestrina the Pope died soon after and when Paul IV., the stern reformer, became Pope and ascertained that there were three married men in the choir, Palestrina being one, he immediately dismissed them with a pension, despite the intercession of the singers and the rule that members of the Pontifical Choir are chosen for life. So deeply did Palestrina feel this "disgrace," as he considered it, that he became dangerously ill. On his recovery he was straightway made chapelmaster of St. John at Lateran, where he remained from October, 1555 until February, 1561, and there he wrote, among other things, his beautiful music for Holy Week: Lamentations of Jeremiah for four voices; Improperia, Reproaches of Christ; and the hymn, Crux Fidelis, all for eight voices. These compositions were so enthusiastically received that Paul IV. had them sung in the Vatican and added to the collection, and they are still sung in the Sistine Chapel. From the Lateran he went to the Liberian Chapel of Santa Maria Maggiore, where he remained until 1571, and it was while there that he wrote the famous Missa Papæ Marcelli, which won him the name of "Savior of church-music." The old Gregorian plain chant, formerly the only form of church-music, had, under the Netherland masters, given place to a more elaborate contrapuntal form, which in turn, influenced by the effect of the Renaissance and the striving of the contrapuntists to outdo each other in displaying their science, had become so intricate that the words of the service were hidden by

the mass of interwoven passages. It had also become customary for composers to use a popular air for the theme of their mass, and frequently the original words were retained, with the final result that many of the choir and congregation would be singing the ribald words of some drinking song simultaneously with the words of the mass. The Catholic Church finding itself endangered by a degraded condition internally, and by the reforms of Luther without, held the famous Council of Trent and there the condition of church-music was briefly discussed. The council was in favor of abolishing contrapuntal music altogether from the service, but a commission of eight cardinals was appointed to take charge of the matter, and after consulting with an equal number of the Pope's singers, gave to Palestrina the commission for a mass which would prove that music could be a help, not a hindrance, to the church service. But, fearing to intrust the destinies of music to a single work, Palestrina composed three masses, which were performed before the committee at the home of Cardinal Vitellozzi on April 28, 1565. All three were greatly praised, but especially the one dedicated to Pope Marcellus. It was given with great ceremony before the Pope at the Sistine Chapel, June 19, Cardinal Borromeo directing, and His Holiness was so pleased that he ordered it copied in the chapel books in letters twice as large and beautiful as usual. The light of modern research, however, shows this celebrated mass in a much less picturesque way. It has now been proven by documentary evidence that the committee of eight was chiefly concerned in purifying the Pontifical Choir, and that the investigation of music itself was a secondary matter. The journal records the performance of certain works before the committee at Vitellozzi's, but gives no names. Nor in the record does it speak of a particular mass by Palestrina being performed. Even further, Dr. Haberl is of the opinion that Palestrina's famous mass was written before Marcellus became Pope, for it is found in the archives of Santa Maria Maggiore and the Sistine Chapel, without dedication, previous to its publication in 1567 as the Missa Papæ Marcelli. As to the reformation in church-

music, it was more a purification of the words and methods of singing, than a radical change in the music itself, beyond the improvement which one of Palestrina's genius naturally made, for his music shows no direct departure from the old contrapuntal style, but the culmination of all the best in that style in him, the greatest and last composer of the old school. The production of the Missa Papæ Marcelli is assigned as the reason for his being honored with a pension and the title of composer to the Sistine Chapel.

Until 1571, however, he continued at Santa Maria Maggiore, then he returned to his old post at St. Peter's, where he remained through the rule of seven pontiffs until his death. Outside his duties Palestrina's time was occupied so fully with composing that he could not do much teaching. As often as he was able he taught in the school of Giovanni Nanini, the friend of his youth and his successor at the Liberian Chapel. This was the first public music school in Rome, and from it, Baini says, "was derived all the beauty, the grandeur, the sentiment, of the Roman School, mother and mistress of all." Though his salaries were never very large, great honor was bestowed upon Palestrina by the church and his fellowmen, one expression of which manifested itself in 1575, when Pope Gregory held a jubilee and the people of Palestrina, fifteen hundred strong, marched to Rome in gala attire singing the songs of their great townsman, while he led the procession. But among many honors there was one rebuff: In 1585 Pope Sixtus V. wished to make Palestrina chapelmaster of the Pontifical Chapel in return for the beauitful mass, Assumpta est Maria in Cœlum, dedicated to him, but the singers, jealous perhaps of Palestrina's renown, flatly refused to obey the Pope's commands. It was now five years since a great sorrow had come to him in the death of his wife, who for thirty years had been so dear to him, and some of his most beautiful music was written in his grief. Gregory XIII. commissioned him to revise the Graduale and Antifonario, and though he never completed the Graduale, the other part, which he intrusted to his pupil Giudetti, was published in 1582 as Directorium Chori. In 1587 Sixtus V., wanting the

music to the lessons for Holy Week changed, Palestrina set the first lesson for Good Friday, and the next year published his first book of Lamentations. He continued to compose up to the last, and when he felt the end approaching, called his only surviving son, Ignio, and later charging him to publish the remainder of his works, blessed and dismissed him, and spent the last few hours of his life with St. Neri, his beloved friend and confessor, whose sanctity he himself so nearly approached. Palestrina was buried with great ceremony, all the musicians and ecclesiastics of Rome, as well as a concourse of people, attending at St. Peter's, where his own Libera me Domine was sung by the whole college of the Sistine Chapel. He was interred before the altar of St. Simon and St. Jude, and near by a tablet was placed bearing the inscription:

1515-1594

Johannes Petrus Aloysius Prænestinus
Musicæ Princeps.

The character of the "Prince of Music" (he has been given numerous appellations of this sort) must be sought in his works, and they show him to have been a grave, religious man, working not for self-aggrandizement but for "the glory of the Most High God" and these works, to quote Ambros, "breathe the holy spirit of devotion." His attitude toward his art is most clearly set forth in one of his dedications, where he says "Music exerts a great influence upon the minds of mankind, and is intended not only to cheer them, but also to guide and control them, a statement that has not only been made by the ancients, but which is found equally true today. The sharper blame therefore do those deserve who misemploy so great and splendid a gift of God in light and unworthy things and thereby excite men who themselves are inclined to all evil, to sin and misdoings. As regards myself, I have from youth been affrighted at such misuse, and anxiously have avoided giving forth anything which could lead anyone to become more wicked or godless. All the more should I now, that I have attained to riper years, place my entire thoughts on lofty, earnest things such as are worthy a Christian." He surely accomplished work "worthy a Christian" for even today, as was true four

centuries ago, his music has an inspiring and uplifting power. Rosenwald has given in a few words a vivid suggestion of the difference in style between Palestrina and Bach, the two greatest church composers, the one of the Catholic, the other of the Protestant faith, "Palestrina prays; Bach preaches." It was not by blazing a new trail that Palestrina attained his wonderful style. He worked with the tools left him by his predecessors, wrote in the old ecclesiastical key, in the old polyphonic style, only his master-hand did work more delicate and polished even than that of his great contemporary, Orlandus Lassus. New methods, new instruments, new views have broadened the musical horizon since his time, but Palestrina's music is still magnificent and touching in its simple grandeur. Many tales of his poverty have been told, but they are now considered groundless, for it has been found that he owned considerable land and a number of vineyards, purchased from time to time. The house with its small back garden, where he lived at Palestrina, can still be seen, and rumor has it that Cardinal Vannutelli is trying to have a statue to him raised in his native town.

Palestrina's works were published at Rome and Venice and are not only of remarkable quality but amazing quantity. There were originally twelve books of masses. Another book of four masses appeared in 1601. A few of these masses need be mentioned by name: Æterna Christi Munera, Dies santificatus, Lauda Sinon, Pater Noster, Iste confessor, and Jesu Nostra redemptio, for four voices; Beatus Laurentius, Panem Nostrum, Salve Regina, O Sacrum Convivium, and Dilexi quoniam, for five voices; Ecce ego Joannes, Tu es Petrus, Veni Creator Spiritus, and Ut Re Me Fa Sol, for six voices; Confitebor, and Hodie Christus Natus est. But the most famous are Assumpta est Maria in Cœlum; Missa Papæ Marcelli; Missa Brevis; and the Stabat Mater; the latter of which Wagner edited. Mendelssohn is said to have considered the Improperia Palestrina's best work. The first book of motets for four voices, a collection for the feast days of the year, Motecta Festorum Totius Anni, was printed in 1563. Five books of motets for from five to eight voices

appeared later. Of these motets the Songs of Solomon; Fratres ego enim; Exaudi Domine; Viri Galilæi; Dunc complirentur; Peccantem me; and Supra flumina Babylonis; are especially fine. There are also four books of madrigals, Hymni Totius Anni was published in 1589; Book I of Lamentations in 1588; Book I of Magnificats in 1591; offertorios for five voices in 1593, and Litanies in 1600. Some madrigals were published separately in contemporary works, and nine of Palestrina's masses, motets, hymns, lamentations, offertorios and magnificats form seven volumes of Alfieri's Raccolta di Musica, published at Rome in 1841. Burney published the Stabat Mater in 1771 and the Passion music in 1772. Robert Eitner made a complete alphabetical list of Palestrina's works, but the latest and best collection is the complete edition of thirty-three volumes published by Breitkopf and Hartel from 1862 to 1894.

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Winterfield, C. — Palestrina, seine Werke und deren Bedeutung für die Geschichte der Tonkunst.

Pallavicini (päl-lä-vē-chē'-nē), Carlo. 1630-1688.

Italian operatic composer of the Venetian School. Born at Brescia. His first operas were brought out at Venice. He then went to Dresden, where in 1667 he became assistant chapelmaster, and in 1672 Court chapelmaster. The next year he went back to Venice, where he produced Diocleziano; Enea in Italia; Galeno; Il Vespasiano; Il Nerone; Messalina; Bassiano, ossia il maggiore impossible; Carlo, rè d' Italia; Il rè infante;

and Licinio. In 1685 he returned to Dresden, and in 1687 was formally appointed master of the New Italian Opera, where Recimero, rè de' Vandali; Massino Puppieno; Penelope la casta; Didone delirante; Amor innamorato; L'amazzone corsara; and Elmiro, rè di Corinto, were given. Gerusalemme liberata came out at Hamburg in 1693. He died at Dresden, in 1688, before his Antiope was finished. It was completed by Strungk and produced the next year. Other works are cantatas; an oratorio; fantasias; and masses in manuscript at Modena, Munich, Dresden and Christ's Church, Oxford.

*** Palmer, Horatio Richmond. 1834-1907.**

Writer, composer, and teacher; born of American parentage at Sherburne, New York. His father was a musician, and when only seven years old Horatio sang alto in a church choir, becoming organist and choirmaster at seventeen. He studied at the Rushford Academy of Music in New York City, and latter in Berlin and Florence. He began his professional work at Rushford Academy, and two years later he was made director of that institution. He began his work as a conductor when only twenty, and after experience in the Northern States and Canada he organized the Church Choral Union of New York City, in 1873, and for seven years was leader of that society, which at times numbered four thousand singers. In 1877 he established the Chautauqua Summer School of Music, of which he was dean for fourteen years. He also led the choir there, and for seventeen years conducted the Musical Festival at Cortland, N. Y. He served as choirmaster of the Broome Street Tabernacle for eleven years, and was a prominent member of the Clef Club in New York City. His great activity along musical lines was rewarded by the degree of Doctor of Music, conferred upon him by the Chicago University in 1881 and the Alfred University in 1882. Dr. Palmer was a great student of literature and astronomy, as well as music, and lectured on all three subjects. He was the publisher of his own works, which include the Theory of Music; Class Method; Manual for Teachers; Pronouncing Pocket Dictionary of Musical Terms; Pronounc-

ing Biographical Pocket Dictionary of Musicians; Peerless Piano Primer; Book of five hundred and sixteen short Interludes and Modulations; and the popular class books, The Song Queen; The Song King; Song Herald; Concert Choruses; and many other collections. He wrote quantities of sacred pieces, and among his well-known hymns are Just for Today; Yield Not to Temptation; Beautiful Home; The Rose of Sharon; Holy Spirit from Above; Galilee, Blue Galilee; and Peace be Still.

Paminger (pä-mĭng-ĕr), Leonhardt. 1494-1567.

Also spelled Päminger, Pamiger, Pammigerus and Pannigerus. German contrapuntist and a great friend of Luther's; noted for his church-music. He was born at Aschau, Upper Austria, and died at the Monastery of St. Nicholas at Passau, where he had studied, and where, after finishing his studies at Vienna in 1516, he became school rector and, later, secretary. Among his compositions are four books of motets, published at Nuremburg under the name Ecclesiasticarum cantiorum, by his sons, Balthaser, Sophonias and Sigismund, who were also composers and a few of whose compositions appeared therein. Paminger also wrote controversial tracts; and his compositions are among the collections of his time.

Panny, Joseph. 1794-1838.

Austrian violinist, composer, and teacher; born at Kolmitzberg. His father was a violinist, and his grandfather an organist, and from them he received instruction in violin, organ and theory. In his youth he had to give up the study of music to earn his own living, but he went to Vienna in 1815 and studied under Eybler, and appeared in a concert of his own compositions in 1824. He attracted the attention of Paganini, and together they toured as far as Prague. From there Panny went to Germany, visiting the principal cities. In 1831 he set out on a tour through Norway, Sweden and England. On his return to Germany he founded a music school at Weisserling in Alsace, and after visting Paris in 1835, married, and made Mainz his home. Here he founded another school of music. Three masses; a requiem; male choruses; songs; a scene with orchestral accompaniment, written for Paganini; a sonata; trio; string quartets; and other instrumental music, beside the opera, Das Mädchen von Rügen, written in 1831, are the work of his hand. Some manuscripts on the musical history of England, France, Germany and Italy are also mentioned.

Panofka (pä-nôf'-kĕ), Heinrich. 1807-1887.

German violinist and composer, better known as a singing-teacher in London. He was born at Breslau, and studied according to his father's wish. He himself was eager to complete his musical education, begun under his sister, a violinist, and the cantors, Strauch and Foerster, and at last his father acquiesced. He went to Vienna in 1824 and studied violin under Mayseder, and composition with Hauptmann, making his concert debut in 1827. In 1834 he went to Paris, where he played at the concerts of the Conservatory, and studied singing and music-teaching with Bordogni, with whom he founded an Académie de Chant, which failed. From 1844 to 1852 London was his home, and there he became celebrated as a singing-teacher. During Jenny Lind's engagement at Her Majesty's Theatre in 1847 he was assistant conductor. From London he returned to Paris, but in 1866 he moved on to Florence, where he spent the rest of his life. The Practical Singing Tutor; L'art de chanter; Abécédaire vocal; twenty-four vocalises progressives; Erholung und Studium; twelve vocalises d'artiste; eighty-six nouveaux exercises; twelve vocalises pour contralto; and twelve Vokalisen für Bass are his most important works. He also wrote music for the violin, with piano and orchestral accompaniment, and translated into German Baillot's book on violin.

Panseron (päṅ-sŭ-rôṅ), Auguste Mathieu. 1796-1859.

A noted French singing-teacher. Born and died at Paris. His father was a professor of music, and from him Auguste received his early training. In 1804 he became a pupil of the Conservatory, studying counterpoint with Gossec, violoncello with Levasseur, and harmony under Bertini, taking prizes in all three subjects. In 1813 his cantata, Hermine, won

the Grand Prize of Rome, and going to Italy, he took up counterpoint under Mattei, at Bologna, and singing under good teachers at Naples and Rome. He then studied with Salieri in Vienna, and Winter in Munich. In 1817 he was made chapelmaster to Prince Esterhazy, and settled as a teacher in Paris in 1818. He was soon made accompanist of the Opéra Comique, and between 1820 and 1827 he brought out the operas, La grille du parc; Les deux cousines; and Le mariage difficile. In 1826 he was appointed professor of Solfège at the Conservatory, professor of vocalization in 1831, and of singing in 1836. His experience there enabled him to write some excellent educational books, his most important works, which include A B C Musical, progressive exercises, written for his little girl; Solfège d'artiste, fifty exercises with change of clef; thirty-six lessons of advanced difficulty; Solfège for pianists; Solfège for violinists; Méthode complète de vocalization, in three parts; and Traité de l'harmonie pratique et de modulation. As a composer he is best known for his romances, numbering about two hundred. He also composed masses; and Mois de Marie, containing motets and hymns. He is given the credit of developing for the romance its individual style.

Pape (pä'-pĕ), Johann Heinrich. 1789-1875.

Piano-builder; a native of Sarstedt, Germany, but most of his life a resident of Paris, where he died in his eighty-sixth year. In 1811 he was engaged by Pleyel to take charge of the organizing of his piano factory, and with whom he remained until 1815, when he formed a business of his own. His fertile brain thought out all sorts of changes in the construction of the case and the mechanism of the instrument, and he is said to have taken out one hundred and twenty patents, though only a few of his inventions have been used. He turned out pianos of all shapes and sizes, with different arrangements of strings, sounding-boards and hammers. He built a few eight-octave grands, used springs instead of strings in one of his instruments; introduced reed attachments and made a piano, which, by means of a key, would transpose without moving the keyboard. These were merely novelties, but in his table-pianos he introduced the system of over-striking hammers, which, though he claimed to have invented, had been in existence in some of the old clavichords. This system has since been adopted, as well as his idea of padding the hammers with rabbit hair.

Papini (pä-pē'-nē), Guido. 1847-

Italian violinist and composer; born at Camagiore. He studied under Giorgetti at Florence, and made his debut there in 1860, executing the third concerto by Spohr. Later he led the Società del Quartetto for a number of years. In 1874 he made his London debut at the Musical Union, where he afterward usually appeared, but he has also played at concerts of the Old and New Philharmonic Societies, and at the Crystal Palace. In 1876 he took part in the Pasdeloup concerts at Paris, and also at those of the Bordeaux Philharmonic. He is the composer of a concerto for the violin, and one for the cello; romances; nocturnes; and Feuilles d' album; Exercises du mécanisme, for the violin alone; and Violin School, arrangements and transcriptions. He also edited a number of classical works, among them twenty-four of Paganini's caprices. In 1893 he became head of the violin department of the Royal Academy of Music at Dublin, but gave up the position in 1896 and returned to London, where he has since lived, composing and giving a few private lessons.

Papperitz (päp'-pĕ-rĕts), Benjamin Robert. 1826-

Well-known German teacher of piano; born at Pirna, Saxony, and graduated Doctor of Philology. He studied music at the Leipsic Conservatory under Moscheles, Hauptmann and Richter, and was appointed teacher of harmony there in 1851. In 1868 he became organist at the Nikolaikirche, a post from which he resigned in 1899. Some songs, choral pieces and organ-music by him have been published. He received the honorable title of Royal Professor in 1882.

Paradis (pä-rä-dēs'), Maria Theresia von. 1759-1824.

Austrian pianist, composer and soprano singer, also skilled as an organ-

ist. Her father, Joseph Anton, was a Councillor at the Court in Vienna, where she was born and died. Such a favorite was she with her godmother, the Empress, for whom she was named, that she received an annual pension of about two hundred florins as long as the Princess lived. When a little child Maria lost her eyesight, but that did not prevent her from studying the piano under Richter and Kozeluch, singing with Righini and Salieri, and composition from Fibertti and Vogler. Her repertory included no less than sixty concertos, which she learned perfectly by ear and through her wonderful memory was able to keep. More remarkable still, she was a composer. A family friend invented for her a system of notation. By means of this she was able to write a number of stage pieces, Ariadne und Bacchus; Der Schulecandidat; and Rinaldo und Alcina; the cantata, Deutsches Monument Ludwig's des Unglücklichen, in commemoration of Louis XVI.; a trio; sonatas and variations for the piano; a fantasia; and a number of songs. She founded a school of music for girls, and the last years of her life were spent in giving vocal and piano lessons.

Parepa-Rosa (pä-rā'-pä rō'-zä), Euphrosyne. 1836-1874.

Well-known soprano-singer; born at Edinburgh. Her father was a native of Bucharest and her mother, a vocalist, was a sister of Edwin Seguin, the famous bass. She studied with her mother, and when her father died went on the stage, making her debut as Amina, at Malta, when only sixteen. She then sang with great success in Italy and Spain and went to London in 1857, where she first appeared as Elvira in I Puritani. In 1865 she visited Germany and late the same year came to America on a concert tour with Carl Rosa. Captain de Wolfe Carvell, whom she had married in 1863, died at Lima, Peru, in 1865, and, on her second trip to the United States in 1867, she married Mr. Rosa. She and her husband remained here for four years, during which the Parepa-Rosa Opera Company was formed. In 1871 she returned to England, but after visiting Egypt she came back to America, where she sang in Italian Opera. In 1873 she made her second trip to Egypt, returning to

London to sing Elsa in a performance of Lohengrin. But she was taken ill suddenly and died Jan. 21, 1874. Her voice was sweet, clear and strong, her tone mellow and her register was two and a half octaves. She was successful in both English and Italian opera, singing in Zampa, Victorine, La Reine Topase, Helvellyn, and The Bohemian Girl, and as Satanella, Dinorah, and the Zerlinas. Not having much dramatic ability, she was better as an oratorio and concert-singer, in which capacity she constantly appeared, prominent occasions being the Handel Festivals in London in 1862 and 1865 and the Peace Jubilee at Boston in 1869.

Parish-Alvars, Elias. 1808-1849.

Famous English harp virtuoso and an excellent composer for his instrument. He was born of Jewish parents at Teignmouth and the date of his birth is uncertain, sometimes being given as 1810 or 1816. He took lessons from Boscha, Dizi and Labarre, and was also a proficient pianist. On his many journeys he visited Germany, Italy and England, finally settling at Vienna in 1847, after spending four years in the Orient. In Vienna he was made chamber-musician to the Emperor. As a composer he was greatly improved by contact with Mendelssohn on a visit to Leipsic. His works embrace two concertos for harp and orchestra, and one for two harps and orchestra; romances; character-pieces; and melodies, notably, Voyage d'un Harpiste en Orient, a collection of airs and melodies popular in Turkey and Asia Minor, for solo harp; a march; and fantasies, some for harp and piano and some for the harp alone.

*** Parker, Horatio William. 1863-**

Noted American composer, organist and teacher. Born, of old New England stock, at Auburndale, Mass. His father was a well-known architect and his mother, the daughter of a clergyman, was an excellent organist and a highly cultured woman. Horatio disliked music until he was fourteen, when he suddenly conceived a passion for it, and it was with difficulty that he was forced to cease his musical studies long enough to attend to his general education and bodily development. His mother gave him a thorough foundation in organ and piano playing, and at sixteen he became organist

of St. Paul's at Dedham and a short time later of St. John's at Roxbury. He continued his studies at Boston under Orth in piano, Emery in theory and Chadwick in composition, and in 1881 went to Munich. There for three years he studied at the Royal School of Music, taking conducting from Abel and organ and composition under Rheinberger. At the age of fifteen he had, in two days and without any study in composition, set to music fifty of Kate Greenaway's poems, but his first works of importance were written at Munich. In 1885 he returned home, and was immediately appointed organist and director of music at St. Paul's and St. Mary's Cathedral Schools at Garden City, Long Island. In 1886 he became choirmaster and organist at St. Andrew's at Harlem, near New York, and two years later was given the same position at Holy Trinity, New York City. He also taught counterpoint at the New York National Conservatory for some time. In 1893, however, he went back to Boston to take the organ and directorship of Trinity Church there, which he held until 1901. Then, however, he found the journey from New Haven, which has been his home since 1894, when he became Battle Professor of Music at Yale University, too irksome, and, giving up that post, he took a position at New York, which incurred less traveling. Dr. Parker's work at Yale is on the order of that established by Paine at Harvard. He teaches harmony, counterpoint, composition and orchestral scoring; gives lectures on musical history, and conducts six orchestral concerts a year, at one of which the compositions of the students are played. Each concert is prefaced by a lecture in which the director analyzes the program, thus adding to their educational value. To facilitate this work Woolsey Hall was built. This hall has a seating capacity of two thousand and a magnificent organ with eighty stops.

In 1899 Dr. Parker's wonderful cantata, Hora Novissima, was sung at the Worcester Festival, the first American composition to receive such an honor. He himself conducted, as he did in 1900, when his Wanderer's Psalm, written for the Hereford Festival, was produced. On his visit to England in 1902 the third part of The Legend of St. Christopher was sung at the Worcester Festival and the

whole oratorio at the Bristol Festival, both under his own direction, and he was further honored by having the degree of Doctor of Music conferred upon him by Cambridge University. The same year his cantata, A Star Song, was sung at the Norwich Festival, and at the Gloucester Festival of 1907 his new organ concerto, with orchestral accompaniment, was played. Dr. Parker's greatest work, so far, is Hora Novissima, for which his mother translated about two hundred lines of Bernard de Morlaix's famous poem, Rhythm of the Celestial Country. Like his other church-music this oratorio has been criticized as too dramatic, but it has received the highest praise from many able critics. One writer says, "It has a cappella chorus which is one of the finest specimens of pure church polyphony that has been produced in recent years. The orchestration is extraordinarily rich, and as a whole the composition may be set down as one of the finest achievements of the present day." The dramatic oratorio, The Legend of St. Christopher, was written in 1896, and two years later had its first performance at the twenty-fifth anniversary jubilee of the New York Oratorio Society. His other large vocal works are Ballad of a Knight and His Daughter; King Trojan, a ballad for chorus and orchestra; Ballad of the Normans, for male chorus and orchestra; Idylle, a cantata, after Goethe; The Kobalds, for chorus and orchestra; Harold Harfager, for chorus and orchestra; The Dream King and His Love, a cantata which took the New York National Conservatory prize in 1893; and The Holy Child, a Christmas cantata. The motet, Adstant Angelorum Chori, won the McCagg prize at the New York Musical Art Society in 1899, and the cantata, A Star Song, took the Paderewski prize in 1901. Among his other male choruses are The Shepherd Boy, and Blow, Thou Winter Wind. His church-music includes a Morning and Evening Service in E; a Communion Service in D flat; three sacred songs; three settings to Mediæval Hymns; anthems; and songs. For the organ he has written four sets of four pieces each; and two concertos, with orchestral accompaniment; besides thirty arrangements and transcriptions of masterpieces. He has written also a little piano-music and some secular songs, includ-

ing Union and Liberty, a song with orchestra for the inauguration of President Roosevelt in 1905. His orchestral works and chamber-music have not been published. They include an overture to Count Robert of Paris; concert overture in E flat; overture, Regulus; symphony in C minor; string quartet in F; Venetian Overture in B flat; scherzo in G minor; and a Northern Ballad.

Parker, James Cutler Dunn. 1828-

Distinguished American teacher and composer. Doctor of Music of Alfred University. He was born at Boston, where his father was an active member of the Handel and Haydn Society. James loved music from his childhood, and, after being graduated from Harvard in 1848 and studying law, he yielded to his natural inclination and took music lessons for a time in Boston. He was one of the earliest of American musicians to be educated abroad, having gone to Leipsic in 1851, where for three years he studied under Moscheles and Plaidy in piano, Hauptmann in theory and Richter and Rietz in composition. On returning to Boston he became concert pianist of the Mendelssohn Quintet Club. His successful career as a teacher began in 1854, and many of his pupils have become famous. He was at one time professor in the College of Music of the Boston University, and since 1871 has been a member of the faculty of the New England Conservatory, where he has taught organ, piano and harmony. About 1897 he gave up his active work there but continues as examiner. From 1864 to 1871 he was organist and choirmaster of Trinity Church. Was also organist for several years of the Boston Handel and Haydn Society, for whose festival in 1877 he wrote his Redemption Hymn, a cantata with words taken from the 51st chapter of Isaiah. He has also appeared successfully as a pianist at the Harvard Symphony concerts. Has written an excellent Manual of Harmony and a Treatise on Theoretical and Practical Harmony, as well as a translation of Richter's work on harmony. As a composer he is most favorably known. His works include the cantata, The Blind King; St. John, a sacred cantata, with orchestra; the oratorio, The Life of Man, probably his best work; also piano-

music; part-songs; church services and sacred music; and some orchestral pieces. His work shows a fine balance between the classic and the popular.

Parker, Louis Napoleon. 1852-

English dramatist and composer; born in Calvadoz, France. He was educated in France and at Freiburg, also in Italy, and entered the Royal Academy of Music at London in 1870. There he studied under Banister, William Sterndale Bennett, Cusins, Steggall, Harold Thomas and Walworth, and on being graduated in 1874 was elected associate, and in 1898 became fellow of that institution. From 1877 to 1892 he was director of music at King's School, Sherbourne. He then removed to London, where he is now devoting his time to writing dramas. His musical compositions include the cantatas, Silvia, The Wreck of the Hesperus, Young Tamerlane, and the 23d Psalm as a motet; overtures still in manuscript; songs and part-songs; and piano and violin music. He has also written for musical papers, Wagner being his particular theme. In 1905 he had charge of the Sherbourne Pageant and in 1906 of the Warwick Pageant. He was on the United Wagner Society Committee and represented England in the Revue Wagnerienne in 1885.

Parratt, Sir Walter. 1841-

The most prominent organist in England at the present time. Born at Huddersfield, Yorkshire. His father, Thomas Parratt, was the first organist and professor of music at Huddersfield, and held the organship of the Parish Church from 1812, when the organ was built, until his death. Walter very early showed his musical taste, and was so thoroughly grounded by his father that at seven years of age he played at church, and at ten could play from memory Bach's Well-tempered Clavier. The next year he received his first appointment, succeeding his brother at the Armitage Bridge Church, and when twelve was organist of St. Peter's Chapel, Pimlico, where he lived in the choir school. Later on he took organ lessons from George Cooper at Holborn, and once played a service at St. Paul's Cathedral. After his return from London he again succeeded his brother, this time at St. Paul's Church,

Huddersfield, in 1854, and for seven years he was kept busy with concerts and opening organs beside his regular duties. In 1861 he was appointed organist to Lord Dudley at Witley Court, Worcestershire. He married Miss Gledhill, of Huddersfield, in 1864, and until 1868 they lived a quiet country life at Witley. He then obtained the vacancy in the Parish Church at Wigan, and after officiating as organist and conductor of the Wigan Church Choral Association for five years he became organist, in 1872, at Magdalen College, Oxford, from which he took the degree of Bachelor of Music the following year. For ten years he served as organist and choirmaster of that and other Oxford Colleges, directed a number of musical societies and lectured. He then became organist of St. George's Chapel, Windsor, the highest organship in England. Other honors quickly followed: He was appointed professor of organ and director of the choral class of the Royal College of Music in London, in 1883, a post which he still retains; was knighted by Queen Victoria in 1892; in 1893 appointed master of music and private organist to Her Majesty, and he continues to act in the same capacity under King Edward VII. His home is at The Cloisters, Windsor Castle. Aside from his official duties he conducts the Madrigal Society and various other societies at Windsor, gives recitals and opens new organs. He was given the honorary degree of Doctor of Music by Oxford in 1894; is Past Grand Organist of the Free Masons; a member of the Royal Victorian Order, and is connected with many other societies. He is an organist of rare ability, and has formed many pupils now in prominent positions. His compositions include music for Æschylus' Agamemnon, and The Story of Orestes; besides anthems; pieces for the organ, and the piano, on which he is an excellent performer; and songs, one of which is in the volume of Choral Songs, dedicated to Queen Victoria, which he edited in 1899. He also wrote the chapter on music in Mr. Humphry Ward's reign of Queen Victoria, published in 1887.

Parry, Sir Charles Hubert Hastings. 1848-

Born at Bournemouth, England. His father, Thomas Gambier Parry, a

country gentleman and owner of the old estate of Highman Court, was noted as a painter and inventor of a preserving process, known as "spirit frescoes." Hubert's early intimacy with his father's studio developed in his artistic nature the love of correctness and beauty of form — symmetry — which is so characteristic of his music. He probably inherited his industrious energy and strong academic tendency from his mother's father, Henry F. Clinton, a noted classical writer. At seven years of age Hubert was sent to school, going first to Malvern, where he began to write chants and hymns when only eight, then to Twyford, where an organist, wholly incompetent as a teacher, attempted to instruct him in piano, and in 1861 to Eton. During his year at Twyford he had frequently visited Samuel Wesley at Winchester Cathedral, where he was always kindly received, and it was there that his great admiration for Bach commenced. While at Eton he took lessons in harmony of Sir George Elvey, organist of St. George's Chapel, Windsor, and distinguished himself as a pianist, composer and singer. When only eighteen his cantata, O Lord, Thou Hast Cast Us Out, won him the degree of Bachelor of Music at Oxford, and was sung at Eton just before he left to enter Exeter College, Oxford, in 1867. He continued his work on the piano and organ; took part in the concerts of his own college's Musical Society, and founded the Oxford University Musical Club. He also took lessons in composition from Sterndale Bennett and George A. Macfarren, and spent one vacation at Stuttgart, studying under Hugo Pierson. After taking the degree of Bachelor of Arts in 1870 he was bookkeeper in Lloyd's shipping house, his father objecting to his becoming a professional musician, but after the failure of that firm three or four years later he devoted himself entirely to music. In 1872 he had commenced taking piano lessons from Edward Dannreuther, from whom he benefited more than from any other teacher, and for about seven years studied under him, producing at the concerts given at Dannreuther's house in Orme Square his chamber-music, some of which is now lost. In 1879, at the Crystal Palace, was played his first orchestral work that commanded attention, the overture, Guillem de

Cabestanh, though an intermezzo religioso for strings had been produced at the Gloucester Festival in 1868. But the works which have won for him the great popularity which he now enjoys are his large choral pieces, without one of which a musical festival in England is now incomplete. Yet, the first of these, Scenes from Shelley's Prometheus Unbound, failed when first produced at the Gloucester Festival in 1880.

In 1883 he was made choragus of Oxford University and professor of composition and musical history at the Royal College of Music, where he succeeded Sir George Grove as principal in 1894. In 1883 he received the honorary degree of Doctor of Music from Cambridge and in 1884 from Oxford, and since 1900 he has been professor of music at Oxford. He was knighted by Queen Victoria in 1898 and made a Baronet by King Edward at the coronation in 1903, for which he wrote the processional music and an anthem, I am Glad. In 1905 he became commander of the Victorian Order. Parry married Lady Elizabeth Maude Herbert, of Lea, sister of the Earl of Pembroke in 1872. Their daughters, Mrs. Arthur Ponsonby and Mrs. H. Plunket Greene, are both musical, the former a pianist, the latter a violinist.

Besides being a prolific composer Parry is an excellent writer. He began his literary work with poems published in Macmillan's Magazine in 1875. He has written the words to Judith, Job, and a number of his works, and contributed to the Academy and other periodicals. He is the author of valuable text-books, and his lectures have extended beyond Oxford University and the Royal College of Music to the Royal Institution, the Midland Institution, Birmingham, and elsewhere. As a composer Parry is ranked the successor of Purcell, England's greatest composer. In all his compositions form holds the first place. His works are nearly all sacred or semi-sacred in character, and possess that which makes a strong appeal to the nobler feelings of humanity. They are academic in style, truly English in manner and almost faultless in their musicianship. Parry writes rapidly, but always revises everything carefully before publication. His compositions are very numerous, and he is

constantly called upon to write for the provincial musical festivals, where he frequently conducts his productions. His works include the oratorios, Judith, Job, and King Saul; the choral works, Prometheus Unbound, L'Allegro ed il Pensieroso, Tennyson's Lotus Eaters, a choric song, Magnificat, A Song of Darkness and Light, De Profundis, Te Deum, Voces Clamantium, and the Pied Piper of Hamelin; the odes, The Glories of Our Blood and State, Ode at a Solemn Music, Ode on St. Cecilia's Day, Invocation to Music, War and Peace, and Ode to Music. He has also written dramatic music to The Birds, The Frogs, and The Clouds, by Aristophanes; to Stuart Ogilvie's Hypatia; and to Æschylus' Agamemnon. Among his orchestral works are the overtures, Guillem de Cabestanh, and To an Unwritten Tragedy; four symphonies; Suite Moderne; and Characteristic variations in E minor. He has also written much chamber-music and a large number of songs. His symphonic poem, The Vision of Life, was given for the first time at the Cardiff Festival in 1907.

Parry, John. 1776-1851.

Welsh composer and writer and a player on the harp, violin, piano, clarinet and flageolet. He was born at Denbigh, and in 1795 joined the band of the county militia, playing the clarinet, which he had learned from a dancing-master. Two years later he became bandmaster, a position which he resigned in 1807 to go to London. There he taught the flageolet, and in 1809 was engaged to compose for Vauxhall Gardens. For several years he conducted the Congresses of Welsh Bards, called Eisteddfodau, at one of which, in 1821, he was given the title of Bardd Alaw, or Master of Song. From 1834 to 1848 he was musical critic of the Morning Post. To the literature of music he contributed several books of instruction for different instruments; An account of the Rise and Progress of the Harp; and Il Puntello, or The Supporter, which contains the rudiments of music. He adapted English words to a number of Welsh airs, and published various collections, notably Cambrian Harmony, and The Welsh Harper, having an historical introduction, and incorporating nearly all of Jones' Relics of the Welsh Bards, with English

translations of the words. Parry's compositions number over three hundred, including music for the harp, piano, flute, flageolet, violin, band and orchestra; incidental music to a large number of plays; many glees; and songs.

Parry, John Orlando. 1810-1879.

Son of the preceding. Barytone singer, composer and pianist of considerable ability; born in London. His father taught him harp, piano and singing, and he also took harp lessons from Bochsa and vocal from Smart and Lablache. He made his debut as a harpist in 1825 and as a singer in 1830. In 1833 he visited Italy, staying for some time at Naples. He was a capital imitator and very successful as a singer of humorous ballads. Notes, Vocal and Instrumental, an entertainment given by him in 1849, won great popularity, as did his numerous songs. The words of most of his productions were written for him by Albert Smith, but he himself arranged the music, and usually was his own accompanist. His great activity told on his health, and in 1853 he had to give up public performances. He became organist of St. Jude's Church, Southsea, also giving a few vocal lessons. In 1860, however, he returned to the public, appearing for nine years in popular entertainments. His farewell appearance was made in 1877 at a benefit.

Parry, Joseph. 1841-1903.

Well-known composer; born in a poor family at Merthyr Tydvil, Wales. His musical taste came from his mother and developed from hearing the songs and band-music of his native land. When only ten years old he had to go to work in the puddling furnaces. In 1854 the family came to America, but not long afterward Joseph returned to his old home, where he was taught by local musicians, and won several prizes for his songs at the Eisteddfod. At last, through the efforts of Mr. Brinley Richards, a fund was raised to enable Parry to study at the Royal Academy of Music, of which he became a fellow. Beginning in 1868, Bennett, Garcia and Steggall gave him instruction, and under them he made great progress, winning a bronze medal in 1870 and a silver one in 1871. The next year he became professor of music at the University College of Aberystwith, and here he remained until 1878, the year in which he received the degree of Doctor of Music from Cambridge. From 1879 to 1886 he was principal of the Music College of Wales at Swansea, and in 1888 he was made musical lecturer of the University College of South Wales, at Cardiff. He edited six volumes of Cambrian Minstrelsy, and among his compositions are about four hundred songs; glees; anthems; and piano-music; overtures; an orchestral ballad; and a string quartet; besides the larger works, The Prodigal Son, Nebuchadnezzar, and Cambria; the cantatas, Emanuel, and Saul of Tarsus; oratorios; and the operas, Blodwen, Virginia, Arianwen, Sylvia, and King Arthur.

Parry, Joseph Haydn. 1864-1894.

Promising composer; son of the preceding. Born at Philadelphia, but lived in England. His father gave him most of his musical education, yet he also studied at Aberystwith, winning a prize for a piano sonata in 1884. In 1890 he became professor in the Guildhall School of Music, which position he only lived to fill for four years. He died at Hampstead when scarcely thirty years old, a musician of great promise though not remarkable achievement. His most successful works are Gwen, a cantata, and the comic opera, Cigarette, given at Cardiff in 1892. The next year his Miami, with a setting adapted from The Green Bushes, was produced at the Princess Theatre, London, but his last work, Marigold Farm, was not performed.

Parsons, Albert Ross. 1847-

American organist, pianist and teacher. Born at Sandusky, Ohio. He began to take piano lessons when he was six years old from Robert Denton in Buffalo, and played at a concert there when nine years old. From 1858 to 1863 he was organist in one of the Indianapolis churches, and then went to New York, where for three years he studied under Ritter. Going to Leipsic in 1867 he became a pupil of the Conservatory, where he took piano lessons from Moscheles, Papperitz, Reinecke and Wenzel and counterpoint and fugue from Paul and Richter. In 1870 he removed to Berlin, where he studied at Tausig's High School for pianists and at Kullak's New Academy of Music. Since 1872 he has lived in New York, where he

teaches and where, from 1874 to 1879, he was organist of the First Reformed Church, then of Holy Trinity, and since 1885 of Fifth Avenue Presbyterian Church. He became president of an American Society for the Promotion of Musical Art in 1890; was one of the founders of the American College of Musicians of the State University of New York, of which society he has been president since 1893; also examiner for piano at Evelyn College, Princeton, and of the Metropolitan College of Music at New York. In 1875 he was editor of Benham's Review, and held the same position on the staff of The Orpheus from 1879 to 1885. He has written musical, archæological and genealogical literature and edited the Complete Works of Chopin and Schumann and Wagner's Beethoven. Of his songs and piano-music, may be mentioned: The Night Has a Thousand Eyes; Break, Break, Break; Crossing the Bar; a national anthem, My Country 'Tis of Thee; Humoresque-Tarantelle; and The Lion and the Lizard.

Pasdeloup (pä-dŭ-loop), Jules Étienne. 1819-1887.

Celebrated French conductor; born at Paris. He studied at the Paris Conservatory in piano with Laurent and Zimmermann, and won the first prize in 1834. He was accorded first prize for solfège in 1832, and in 1841 had a class in singing. Having studied harmony under Dourlen and Carafa, he taught a piano class from 1847 to 1850. In 1848 he was appointed by the government to a position at St. Cloud, but often directed the concerts at the Louvre, and in 1851 organized and took direction of Société des Jeunes artistes. In 1861 he removed to the Cirque d'hiver and the Cirque Napoleon, where concerts were held every Sunday afternoon, the famous Concerts Populaires, which proved so successful. There the French public were for the first time able to hear the music of the great classical and modern composers at a popular price. Between 1855 and 1868 Pasdeloup taught a vocal class at the Conservatory, and then for a little more than a year he tried with poor success to conduct the Theatre Lyrique, bringing out for the first time in Paris a Wagner opera, Rienzi. Gradually the finances of the Concerts Populaires were weakened by the excessive demands

of the soloists and the tax collectors. Then Colonne and Lamoureux started their concerts, and Pasdeloup's audiences fell off so much that in 1884 the Concerts Populaires had to be abandoned. After a benefit festival held at Trocadéro, bringing M. Pasdeloup nearly twenty thousand dollars, he retired, but, not satisfied with inaction, he gave concerts at Monte Carlo the next winter and later at the Conservatory. Then, in 1886 and 1887, Pasdeloup made a last and futile attempt to regain his lost place. Soon after this hopeless failure, deserted by the public which he had done so much to educate, he died at Fontainebleau.

Pasmore, Henry Bickford. 1857-

American organist, teacher and composer of note. Born in Jackson, Wisconsin. At twenty years of age he began his musical education at San Francisco, taking organ and harmony from John Paul Morgan and singing under S. J. Morgan. Going abroad in 1882 he finished his studies in harmony and composition under Jadassohn and Reinecke at the Leipsic Conservatory, and studied singing with Frau Unger-Haupt at Leipsic and Shakespeare and Cummings in London. He then settled in San Francisco, where he was organist of St. John's Episcopal Church. He teaches vocal music and composition at the University of the Pacific in San José, being one of the most prominent teachers in that part of the country. At Leipsic in 1883 and 1884 his Conclave march, and the overture, Miles Standish, both for orchestra, were played. He has composed other orchestral pieces; a suite for organ and strings; a tarantelle for piano; two masses; part-songs for men's voices; Northern Romance, Stars of the Summer Night, and many other songs; and the score of an opera.

Pasta (päs'-tä), Giuditta. 1798-1865.

Celebrated Italian dramatic soprano, of Jewish origin. She was born at Como, where Lotte, organist of the Cathedral, was her first teacher. At fifteen she entered the Conservatory at Milan, and after studying for two years with Asioli she appeared at second-class theatres in Brescia, Parma and Leghorn. Then, having married Signor Pasta, she went to Paris, in 1816, where she played subordinate parts at the Favart Theatre. In 1817

she made her first visit to London, playing at the King's Theatre, first as Telemaceo in Cimarosa's Penelope, then as Cherubino in Nozze de Figaro, but her voice as yet was rather crude, and the season failed to bring her into notice. Returning to Italy, she devoted her time to study under Scappa, and, having conquered her unruly voice, made her first real success at Venice in 1819. After singing at Rome the same year and at Milan and Trieste in 1820, she appeared at the Theatre des Italiens at Paris in 1821. She made a marked impression at Verona during the Congress in 1822, and there met Rossini, whose operas she afterward so successfully sang. It was in the role of Desdemona in his Otello, given at Paris the same year, that she made her name famous, and the French were enthused with her excellent singing and wonderful acting. She appeared at the King's Theatre in 1824, completely conquering London, and was much sought after for concerts both private and public. After the season she returned to Paris, and was with difficulty engaged to reappear in London in 1825 and in 1827, when her presentation of Coccio's Maria Stuarta made a great impression. Instead of returning to Paris, a quarrel with Rossini caused her to visit Italy, where she sang, among other roles, Niobe, which Pacini wrote for her. In 1828 she again appeared in London, Sontag and Malibran being her rivals. A great success in Vienna in 1829 resulted in Madame Pasta's appointment as Court singer to the Emperor. That same year at Bologna she gave twelve of Rossini's operas, under the direction of the composer himself. At Milan in 1830 she created the role of Anna Bolena, which Donizetti had written for her; in 1831 introduced Bellini's La Sonnambula, and the next year gave the initial performance of Norma at La Scala. This she played in London on her return in 1833, and during that year and the next she was again in Paris. Her voice was now beginning to fail, though her acting had lost none of its intense dramatic beauty. On account of the loss of her fortune, through the failure of a Vienna bank, she was forced to keep on with her work, singing in St. Petersburg in 1840 and Berlin in 1841. This was her farewell engagement, although in 1850 she sang at two concerts in London. Her retirement was spent at her home on Lake Como during the summer and at Milan or Genoa during the winter, and she occupied herself with a few pupils. She died at her villa. Madame Pasta's voice was never perfectly equalized; it was inclined to flat and was a little muffled at the beginning of a performance, but her power and truth of expression and the simplicity and dramatic intensity of her rendering left her imperfections unnoticed.

Patey, Janet Monach. 1842-1894.

Contralto concert and oratorio singer. Her father was a native of Glasgow, but Janet was born in London. John Wass was her first teacher, and later she studied under Pinsuti and Mrs. Sim Reeves. When eighteen she sang in concerts at Birmingham and later became a member of Henry Leslie's choir. She did not become a professional singer until 1865, when she toured the provinces in Lemmen's Concert Party. The next year she married the barytone, John Patey, an operatic and concert singer, and later a music publisher, and he toured with her in America, where she sang Elijah in New York City. In England she appeared at many festivals and at other important musical gatherings, singing not only the old and tried but creating many new English works, among them Macfarren's cantata, Lady of the Lake. In 1875 she sang at Paris and received a medal from the Conservatory. In 1890 she and her husband went to Australia, and in 1894, during her farewell concert tour, she died suddenly at Sheffield.

Paton, Mary Anne. 1802-1864.

Popular singer; born of a musical family at Edinburgh, and educated by her parents. This infant prodigy, when only two years old, could name any tone or semitone that she heard. She sang like a bird, and at four was able to play the harp, violin and piano, for which two years later she composed some fantasies and other music. In 1810, then but eight years old, she appeared as a singer, reciter and player. Then the family moved to London, and for three years she appeared at private concerts with limited success. Having retired in 1814 to complete her education and regain her health, she reappeared, making a remarkably successful debut in 1822 at

the Haymarket Theatre, London, as Susanna in the Marriage of Figaro. She then sang successfully in The Barber of Seville, The Beggar's Opera, Artaxerxes, and in Weber's Der Freischütz, on its first performance in London in 1824 and in Oberon when it was first produced in 1826. She created the role of Alice in an English version of Robert le Diable in 1832. In 1834 she came to the United States with her husband, Joseph Wood, an operatic tenor of considerable ability, and they repeated the trip in 1835 and 1836. Retiring to her husband's estate at Woolley Moor, in 1843, she remained there until 1854, after which she lived abroad. She died soon after her return to England in 1864.

Patti (pät'-tē), Adelina. 1843-

The most famous soprano of the Nineteenth Century. She was born in Madrid, her parents being Italian singers of note. When Patti was still very young the family came to New York, where her father directed the Italian opera for a time. Patti was a born singer, and though she learned from her step-brother, Ettore Barili, all that could be learned in the Italian School of singing, and finally a few operas under Maurice Strakosch, the impresario, she knew how to sing, intuitively, when only three years old, and sang the shake perfectly without instruction. As she expressed it her real teacher was "le bon Dieu." The family circumstances became such that it was necessary for Patti to put her talent to account, and in 1850 she appeared with great success at Tripler's Hall, New York, as a child prodigy. Under the direction of Strakosch and her father she sang in concerts until she was eleven, but as her voice was beginning to break from such hard use she was withdrawn to rest. On her reappearance she accompanied Gottschalk on his visit to the West Indies, and, returning to New York made her operatic debut at the Academy of Music, November 24, 1859, as Lucia di Lammermoor. After singing in the southern states and at Havana, she sailed for England. There her first appearance as Amina in La Sonnambula, at Covent Garden, May 14, 1861, completely conquered the audience, and her succeeding roles, Violetta, Zerlina, Martha and Rosina, were all triumphant successes. After singing at the

Birmingham Festival, in Liverpool, Manchester and elsewhere in England, she appeared in Brussels and Berlin, and on November 19, 1862, brought all Paris to her feet by her rendering of Amina. The people of St. Petersburg went wild over her, and in Spain and Italy, where she first appeared as Violetta at La Scala in 1877, the enthusiasm was high. Throughout the world she reigned Queen of Singers, and it was this great popularity probably which made her so loath to retire. In London she sang in opera at Covent Garden each season until 1884, and at Her Majesty's in 1885 and 1887, and she gave brilliant concerts in many other English cities, singing on numerous festival occasions. In 1881 she made a concert tour of America, and the next two seasons was in Mapleson's Company at the Academy of Music in New York. In 1890 she sang in the Metropolitan Company, and in 1893 was again in this country. The last of her farewell tours in America began in the autumn of 1903, and then her voice was but a shadow of its former self. Nevertheless, she still sings occasionally at her home, and began a farewell tour of the English towns in 1907, appearing at Liverpool and at Birmingham, where the audience went wild over her singing of the simple old songs, especially Home, Sweet Home.

From childhood Patti has had to live carefully, keeping constant watch over her voice. She never forced it or sang when she was not in perfect condition, and this probably is the reason that at sixty, her beauty is unimpaired and her voice still well preserved. Her method is perfect, her style elegant, easy and spontaneous, her tone rich and clear and her compass unusual. Her wonderful memory enabled her to sing some forty operas in four different languages. Of these Rosina in the Barber of Seville, was perhaps her best, and Zerlina, her only classic role, Lucia, Violetta and Martha being also favorites. Mme. Patti, as she is still called, has been thrice married; in 1868 to the Marquis de Caux, equerry to Napoleon III., but it was not a happy union, and after separating in 1877 they were divorced in 1885. The next year she married the famous tenor, Ernest Niccolini, and their life was a happy one and Patti

was most patient and devoted to him during his last sickness. She married Baron Cederström in 1899. They live at her beautiful home, Craig-y-Nos Castle, near Breconsture, South Wales, the splendid gifts showered upon her by an adoring world adding to the luxury of the place. There she has a private theatre, where she sometimes entertains her guests. She is said to be a charming hostess, and, at home, she holds court, beloved by the people round about for her many deeds of kindness.

Patti, Carlotta. 1840-1889.

Well-known Italian soprano, sister of the famous Adelina. She was born at Florence, and at first took piano lessons from Herz, afterwards devoting herself to singing, in which her mother and father drilled her. She made her debut in concert in New York, and appeared afterward in Italian Opera there, but because of her lameness she was obliged to confine her activity to concert-singing. In 1863 she made her London debut at Covent Garden Theatre. She toured America and Europe, and in 1879 married the Weimar violoncellist, Ernst de Munck, at last settling in Paris, where she taught until her death.

Pattison, John Nelson. About 1843-

American pianist and composer; born at Niagara Falls, New York. He early showed musical ability, and first became known as a performer in a traveling concert troupe. He studied under Haupt, Reinecke, Liszt, Thalberg, Stern, Marz, von Bülow and Henselt, and after a short visit to his native land went back to Germany, giving concerts there, also in Paris and in Italian cities. On his return, in 1862, he made New York his home, and has there taught successfully. He played at the Centennial Exposition and for the New York and Brooklyn Philharmonic Societies. He has composed a symphony, Niagara, for orchestra and military band; a concert overture, played by the Thomas Orchestra in New York; and a number of pieces for the piano, including a romantic concerto-fantasia, with orchestra; and about twenty piano solos, many of which are in print.

Pauer (pow'-ĕr), Ernst. 1826-1905.

Noted Austrian pianist and teacher; born at Vienna. His father was a

Lutheran minister, Superintendent General of the Protestant Churches of Austria, and his mother was a member of the Streicher family, the noted piano-makers. Ernst was given a liberal education by private tutors and devoted a part of his time up to 1839 studying the piano with Dirzka, and from then until 1844 with W. A. Mozart, junior, and composition with Sechter. He performed in public and wrote his first composition in 1842. Three years later he went to Munich, where he studied with Franz Lachner until 1847. He then became director of music at Mayence, where he wrote a number of orchestral works, and the operas Don Riego, and the Red Mask. In 1851 he went to London and made so great a success as a pianist in concerts of the Philharmonic and the Musical Union that he decided to remain. He was made professor of piano at the Royal Academy of Music in 1859 and in 1876 at the National Training School. From 1883 to 1896 he taught in the Royal College of Music and then retired from public activity, spending the rest of his life at Jugenheim, in Germany. He represented Austria and Germany among the judges of the International Exposition, held in London in 1862, and among numerous honors bestowed upon him was that of pianist to the Imperial Court of Austria, in 1866. Pauer was a thoughful and serious pianist, and by his historical concerts, begun at London in 1861 and given in Europe as well, he brought before the public many hitherto unknown classical works. From 1870 date his lectures, given in London, Scotland and Ireland. He composed a third opera, The Bride; also a quintet; sonatas, for violin and cello with piano, and for piano alone; and a number of piano solos, notably the Valse de Concert, Cascade; also valuable educational piano studies; and arrangements of Beethoven's and Schumann's symphonies, and Mendelssohn's piano concertos. He edited the historical works, Alte Klaviermusik; Alte Meister; Old English Composers for the Virginal and Harpsichord; and about thirty volumes on the classical composers from Bach to Schumann. He wrote the music primers, The Art of Piano playing; Elements of the Beautiful in Music; Musical Forms; and The Pianist's Directory.

Pauer, Max. 1866-

Son of the preceding. Born at London. His proficiency as a pianist is due to his father's training, but he studied theory and composition under Vincenz Lachner at Carlsruhe from 1881 to 1885. Then for two years he appeared at concerts in Germany, Holland and England, spending considerable time in London. In 1887 he became teacher of piano at the Cologne Conservatory, changing in 1897 to Stuttgart. Since 1893 he has been pianist to the Grand Duke of Hesse. In 1898 received the title of professor from the King of Würtemburg. Besides writing music for the piano he has edited a new edition of the Klavierschule by Lebert and Stark, and has arranged Mozart's and Haydn's symphonies for two and four hands.

Paul (powl), Oscar. 1836-1898.

German teacher and writer on musical subjects; born at Freiwaldau, Silesia. His father was a priest, and he himself studied theology at the Leipsic University, where he was graduated in 1860, having previously attended the Görlitz Gymnasium, where he received his first musical training. After studying at the Leipsic Conservatory and privately under Plaidy in piano, and Richter and Hauptmann in theory, he spent several years in other cities, principally Cologne. In 1866 he returned to Leipsic, where he spent the rest of his life. That year because of his treatise, Die absolute Harmonik der Griechen, he was appointed lecturer at the University, and in 1872 Professor Extraordinarius. Meanwhile, in 1869, he had been made teacher of musical history at the Conservatory, and in 1872 his translation of Boetius' De Musica came out. His Lehrbuch der Harmonik, was published in 1880, and translated in New York in 1885. He also wrote Geschichte des Claviers; and Handbook der Tonkunst; edited the Tonhalle for the year 1869, and Musikalisches Wochenblatt for three months in 1870; contributed to the Musikaliches Conversation-Lexikon; and was critic on the Leipziger Tagblatt.

Paumann (pow'-män), Conrad. 1410-1473.

German organist and composer of organ-music; born blind at Nuremburg. His name is sometimes spelled Paulmann or Baumann. He was adopted, educated and maintained by the burgher, Ulrich Grundherr, and his son, and was highly esteemed as an organist throughout Europe. In 1467 he went as organist to Duke Albricht III. at Munich, where he remained until his death. His Fundamentum Organisandi, dated 1452, containing exercises for beginners, and compositions, some of them written by other composers, is the oldest extant book of organ-music. In 1867 it was published in the second edition of Chrysander's Jahrbucher. The manuscript was obtained by the library at Wernigerode in 1858. A few of his organ-pieces are found in an organ book in the Munich Royal Library. To him has been attributed the invention of the lute tablature.

Paur (powr), Emil. 1855-

Violinist and musical conductor; a native of Czernowitz, Austria. His father first taught him and at eight years of age he appeared in public as a violinist and pianist. In 1866 he entered the Vienna Conservatory, where he studied the violin under Hellmesberger and composition under Dessoff, being graduated with first prizes. In 1870 he became first violin at the Imperial Opera House, but six years later left Vienna to become chapelmaster conductor of Cassel, then at Königsberg and Hanover. In 1880 he went to Mannheim, where he directed the opera and conducted the Subscription concerts. From 1891 till 1893 he conducted the opera at Leipsic and then came to America. In 1893 he succeeded Nikisch as director of the Boston Symphony Orchestra, and in 1898 was made conductor of the New York Philharmonic Society in succession to Anton Seidl. At New York he organized an orchestra of his own, conducted at the Metropolitan Opera House for the season of 1899 and 1900, and became director of the National Conservatory in 1899. The next three years he spent abroad, appearing sometimes as a solo pianist, conducting German Opera at Covent Garden, London, in 1900, and concerts there, as well as at Berlin and Madrid. Returning to the United States in 1904 he became director of the Pittsburg Symphony Orchestra. Mr. Paur has composed songs and chamber-music.

Pauwels (pow'-vĕls), Jean Engelbert. 1768-1804.

German violinist; born at Brussels. His father was a musician, and Jean early showed his musical bent. As a boy he was a good violinist, and after studying in his native city he went to Paris when about twenty years old, finishing his musical education under Lesueur. He played the violin in the Italian Opera at the Theatre Feydeau at Paris, and in 1790 led the orchestra at the Strasburg Theatre. The next year he returned to Brussels, where he became first violin, and, in 1794, conductor of the theatre. After that he spent much time composing, and his three operas, La Maisonette dans le Bois; L'Auteur malgré lui; and Leontine et Fonrose, a four-act opera, considered his masterpiece, were produced successfully at Brussels between 1791 and 1800. He also wrote concertos; three string quartets; and six duets for violin; besides symphonies; violin concertos; and masses in manuscript. He died at Brussels.

Peace, Albert Lister. 1844-

Well-known English organist; also pianist and composer. Born at Huddersfield. He early showed remarkable musical talent and before he was five years old he could name unfailingly any note he heard. At six he began to take piano lessons from Henry Horn, and later studied under Henry Parratt. When only nine years old he was appointed organist of the Holmfirth Parish Church. After holding positions in a number of churches, when twenty-one years old, he became organist at Trinity Congregational Church, Glasgow. He was given the organship of Glasgow University four years later, and of the Cathedral in 1879. He also appeared in concerts in all the large cities and towns in the kingdom with immense success. In 1890 he was placed on the Council of the Royal College of Organists, and in 1892 on the Examining Board of that society as well as of the Royal College of Music, London. Since 1897 he has held the prominent post of organist at St. George's Hall, Liverpool. Dr. Peace's repertory includes nearly all organ literature, a range made possible by the use of the extended pedal board. He has composed a setting to the 138th Psalm, which brought him the

degree of Bachelor of Music of Oxford; a cantata, St. John the Baptist, written for the Doctor's degree in 1875; church services; anthems; organ music; and some orchestral works.

Pearce, Stephen Austen. 1836-

Organist, pianist and composer; born at London. He studied music under Hopkins at Cambridge, and in 1859 took the degree of Bachelor of Music from New College, Oxford, and that of Doctor of Music in 1864. He visited the United States and Canada in 1864, and on his return was made the organist of two large London churches. In 1872 he came to the United States to live and was made professor of vocal music in Columbia College, New York. He has lectured on the theory of music in the General Theological Seminary, on the music of all nations at Peabody Institute, Baltimore, and on classical music at the Johns Hopkins University. In 1874 he was made musical editor of the New York Evening Post. From 1879 to 1885 he played the organ at the Fifth Avenue Collegiate Church, New York, then for three years at the Church of Zion, and afterwards at the Church of the Ascension. He has appeared at many recitals and has written a three-act opera for children, La belle Américaine; an oratorio, Celestial Visions; a cantata, The Psalm of Praise; an allegro agitato in D minor, played by the Thomas Orchestra; an overture in E minor; songs; sacred chorales; and piano and organ music. He is the author of a Dictionary of Musical Terms in twenty-one languages.

Pearsall, Robert Lucas de. 1795-1856.

English composer; born at Clifton, near Bristol. He was educated for the law and practised until 1825, when he went to Germany and made Mayence his home. There under Joseph Panny he studied music, in which he had early shown ability by a cantata, Saul and the Witch of Endor, written at thirteen years of age. In 1829 he went to live at Carlsruhe, where he began composing in earnest. He then lived in various other cities of Germany, having studied meanwhile with Ett of Munich. Finally, in 1842 he settled at the Castle of Wartensee, on Lake Constance, where he spent the rest of his life. He published a number of treatises, among them one on

Consecutive Fifths and Octaves in Counterpoint, and another in German on the English Madrigal Composers. He wrote a great many compositions for both the Catholic and Anglican Churches, including a requiem, psalms, and anthems; and published a Catholic Hymn-book based on that of St. Gall. He excelled in writing madrigals and his setting of the ballad of Sir Patrick Spens, written in ten parts is wonderfully fine. He also wrote an overture to Macbeth, with witches' chorus. His songs number about one hundred, some sixty of them being published, and their originality, melody and spirit make them still popular, though they are written in an old style.

Pease (pēz), Alfred Humphries. 1838-1882.

American pianist and composer; born at Cleveland, Ohio. He received his education at Kenyon College, Gambier, Ohio, and then went to Berlin, where for three years he studied the piano under Kullak, composition under Wüerst, and scoring from Wieprecht. He then made a short stay in the United States, but returned to Germany to study the piano for another three years under von Bülow, and on his return to America he was well received as a pianist in the principal cities and towns. Among his nearly one hundred songs are Blow, Bugle, Blow; Good Night; Stars of the Summer Night; Absence; May Bell; Memory's Refrain; Rock Me to Sleep, Mother; and the Song of Freedom. He also wrote piano-pieces, and the orchestral works, reverie and andante; andante and scherzo; romance; and a concerto, all of which were played by the Thomas Orchestra.

Pech (pĕck), James. 1839-

Also spelled Peck. Conductor, composer and lecturer; born at Hanover, Germany, but living at present in New York. He received his general education at Rochester, England, and New College, Oxford, from which he received the degree of Doctor of Music. H was a pupil of the London Academy of Music, and studied also in Germany, Czerny, Henselt and Döhler, being his teachers in piano, and Friedrich Schneider of Dresden in organ and theory. After holding the conductorship at the Drury Lane

Theatre, the People's Philharmonic Society in Exeter Hall, and the London Orchestral Association, jointly with (Sir Julius) Benedict, he left London for America in 1864. He was the last conductor of the New York Sacred Harmonic Society, and in 1866 became director and conductor of the Church Music Association in that city. Later conducted in opera at the old Academy of Music. He has lectured on æsthetics, history, theory and practice of music in numerous colleges of the United States and Canada, and has composed music for the piano and organ as well as anthems and motets to Latin words.

Pechátschek (pĕ-khät'-tchĕk), François. 1793-1840.

Violinist and composer; born at Vienna. His father taught him the violin, and after playing at court and also in Prague in 1803, François, or Franz as he is also called, studied composition under Förster. Having had experience as assistant manager of the Vienna Theatre, he was called to Hanover in 1818 to become leading violin in the orchestra. During 1824 and 1825 he successfully concertized in various German cities, and in 1826 became concertmaster at Carlsruhe-Baden, where he remained until his death. His compositions include a concerto; polonaises; thèmes variés; and rondos; string-quartets; and a duo concertant for two violins.

Pedrell (pā'-dhrĕl), Felipe. 1841-

The most notable figure in the modern musical world of Spain. Born at Tortosa. His only instruction in music was what he obtained from a careful study of music itself and long archælogical research. He wrote for the Illustración musical Hispano-Americano; edited La musica religiosa; and at last became so distinguished as a critic and writer that he was made a member of the Academy and professor of musical history and æsthetics at the Royal Conservatory in Madrid. He had already composed the operas, El ultimo Abencerrajo, Quasimodo; El Tasso a Ferrara; Cleopatra; and Mazzepa. But the prophet is never first recognized in his own country, and of Cleopatra only the symphonic extract Invocazioni alla Notti was played at Barcelona in 1885. Pedrell's great ambition is to form a national music,

so nothing daunted by his failures he began in 1891 his great trilogy, Los Pireneos, based on Victor Balanger's poem, and in three months had it completed. In March, 1897, the Societá Benedetto Marcello at Venice produced the prologue with such success that Pedrell gained the attention of Italy and soon of all Europe. The entire work was produced at Barcelona in 1902. In speaking of this trilogy G. Tabaldini, in Revista Musicale Italiana says that a conception so grand, so original, and daring the lyric stage has not produced except in the case of Wagner's music. In 1904 he wrote another opera, Celestine; in 1905, La Matinada; and recently Le Comte d'Arnan. He has also composed a mass; a symphonic scene; piano-music; and songs. But still more important are the books which he has edited, especially the Hispaniæ Schola Musica Sacra, a set already comprising eight volumes, containing various works from the composers from the Fifteenth to the Eighteenth Centuries. This publication was begun in 1894 and contains many works hitherto unknown. The same year his Diccionario tecnico de la Musica was published. He has also translated Ritter's book on Harmony; has written a series to illustrate his favorite theory that a national music must be based on a country's folk-song; also Practicas preparatorias de instrumentación; and Emporio cientifico e historico de Organografia musical antiqua espagnola.

Pedrotti (pā-drôt'-tē), Carlo. 1817-1893.

Italian composer of opera buffa; born at Verona. He studied under Domenico Foroni in his native city, and there in 1840 produced his first opera, Lina, with such success that he was immediately appointed conductor of the Italian Opera at Amsterdam, a position which he filled for five years. During this time he brought out two of his operas, Matilde, and La Figlia dell Arciere. Returning to Italy he remained in Verona until 1868, composing and directing theatres, and from there he moved to Turin, where he was conductor of the Teatro Regio, and in 1870 he brought out Il favorito, one of his best works. He was also appointed director of the Liceo Musicale. In 1882 he was chosen head of the new Liceo Rossini at Pesara, where he taught until a short time before his death. Then returning to the city of his birth he drowned himself in the Adige. Among his other operas are Clara del Mainland; Romeo di Monfort; Fiorina; Il Parrucchiere della Reggenza; Tutti in Maschera, considered his best; Gelmina; Genoveffa del Brabante; La Guerra in quattro; Mazeppa; Marion Delorme; and his last opera, Olema la schiava. His music was bright and lively, but he did not keep abreast of the times and his music was soon neglected.

*** Pembaur (pām'-bowr), Josef. 1848-**

Excellent composer and teacher; born at Innsbruck, Austria. He first studied law at the University in his native town, but deciding to make music his life-work went to the Vienna Conservatory, and later to the Royal Music School at Munich, where he studied under Wüllner, Rheinberger and Cornelius. In 1875 he was appointed director and principal teacher of the School of the Musical Society at Innsbruck, a position which he still holds. As a composer, Pembauer is best known for his numerous songs and part-songs, but he has also written some larger works, notably "God the Creator of the Universe," for male chorus and orchestra; the oratorio, Walthers von der Vogelweide; Klopstock; the Gravedigger's Wedding; Hamerling; the Autumn Hymns; the plaintive song; the opera Zigeunerleben (Gypsy Life), given in 1898, and a symphony, In Tirol; also improvisation for the organ, and a Festival Mass in F. Über das Dirigieren and Harmonie und Melodielehre are two of a number of technical works written by Pembaur.

Peña y Goni (pān'-yä ē gō'-nē), Antonio. 1846-1896.

Popular Spanish critic and writer on musical subjects. Born at San Sebastian, and studied under Manterola. He was a friend of Gounod and many of the contemporary French musicians, as well as Wagner, whose cause he championed at Madrid through the Imparcial, a paper on which he was musical critic for more than thirty years. He is the author of a History of Opera in Spain, and has composed some music, including the national hymn, Vida Hernani; a mass; and piano-pieces.

Penfield, Smith Newell. 1837-

Well-known organist, teacher and composer. Born at Oberlin, Ohio. After graduating from the college there and studying music for a time under James Flint in New York, he went to Leipsic. There he took lessons in piano from Moscheles, Papperitz and Reinecke, organ from Richter, and theory and composition from Reinecke, Richter and Hauptmann. Then, after a period of study under Delioux at Paris, he returned to America and settled in Rochester, N. Y. From there he removed to Savannah, Georgia, where he founded the Mozart Society and established a conservatory, but in 1882 he made New York his home. He received the degree of Doctor of Music in 1883 from the New York University, organized the New York Harmony Society in 1885, and set up the Arion Conservatory in Brooklyn. He was once elected president of the Music Teachers' National Association and twice president of the Music Teachers' Association of New York state. He is a member of the Manuscript Society of New York, is organist of the Broadway Tabernacle; has given numerous recitals, written for the Étude and other musical papers, and has composed an overture for full orchestra; a string-quartet; organ, and piano-music; a cantata to the 18th Psalm; anthems; glees; and songs.

Pepusch (pā'-poosh), John Christopher. 1667-1752.

Eminent theorist and composer; born in Berlin. His father was a poor Protestant minister and could only afford to give his son a year's tuition under Klingenberg in theory, and Grosses in organ-playing. At fourteen the boy went to the court at Berlin, where he continued to teach and study until about 1697, when he left the court and went to Holland, and hence to London in 1700. He was immediately engaged at Drury Lane, first as violinist, then as accompanist and composer, in which capacity he arranged the music for a number of plays. In 1710 he founded the Academy of Ancient Music for the study of a lost art in which he was always deeply interested, and from 1734 to 1737 devoted most of his time to that institution. He was for a number of years director of music at Lincoln's Inn Fields Theatre, where were played

his masques, Venus and Adonis: Apollo and Daphne; The Death of Dido; and The Union of the Three Sister Arts; as well as the operas, Polly, and The Wedding. But more important than any was Gay's Beggar's Opera, in 1727 or 1728, for which he arranged the music from old English and Scotch ballads, and popular songs of the day. Meanwhile he had married the noted singer Margarita de l'Epine, and in 1724 joined Dr. Berkeley's unsuccessful project of forming a college in the Bermudas. Pepusch, who had been made Doctor of Music by Oxford in 1713, realized that he lacked variety in his compositions, and consequently devoted himself to teaching the theory of music. He attempted to revive Guido's system of solmization by hexachords. In 1737 he became organist of Charter House, where he remained until his death, and where he lies buried, with a tablet near by, erected in 1757 by the Academy of Ancient Music. His last works were theoretical — An Account of the Three Ancient Genera, and a Short Account of the Twelve Modes of Composition and their Progression in Every Octave. He scored his favorite, Corelli's sonatas, and also composed twenty-four sonatas for violin and bass as an introduction to them. Twelve cantatas, in two sets, published about 1716, contained his best composition, See, from the Silent Grove. Dr. Pepusch's knowledge was vast and his teaching excellent, but his works did not add much new material to the science of music.

*** Perabo (pā'-rä-bō), Ernst. 1845-**

Distinguished pianist, native of Wiesbaden, Germany, but a resident of America since 1852, when his family settled in New York. He was one of a musical family and began to study under his father when five years old. His studies were continued in New York, and there he made a brilliant debut at nine years of age. At Dover, New Hampshire, his next home, he took violin lessons from William Schultze, and, on his removal to Boston he appeared in a concert at the Music Hall. After that he lived in Chicago and Washington, and in 1858 was sent to Germany by Wm. Scharfenberg and other New Yorkers. At first he studied music and literature at Hamburg, then for four years with

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Professor Andresen at Eimsbüttel, and in 1862 entered the Leipsic Conservatory, where he took lessons in piano from Moscheles and Wenzel, in harmony from Papperitz, Hauptmann and Richter, and in composition from Reinecke. He won the Helbig prize and played at the public examination in 1865. That year he returned to America and gave concerts in a number of cities. At New York in 1866 he won great success, and has since played annually at the Harvard concerts and often at the Boston Symphony concerts. He is now teaching in Boston. He has published collections of piano-music for students; transcriptions of the ballads, The Dance of the Dead; Melek at the Spring; and The Secluded; all by Löwe; besides concert arrangements of Rubinstein's Dimitri Donoskoi and the first movement of his Ocean symphony, of Schumann's uncompleted symphony, and selections from Sullivan's Iolanthe. His original compositions include Moment Musicale; waltz; two scherzos; prelude; introduction and andante; pensée fugutive and pensées in G minor; Souvenir; Studies; and other short piano-pieces published in Germany as well as in this country.

Perez (pā'-rĕth), Davide. 1711-1778.

Operatic and church composer; native of Naples, but of Spanish blood. He went to the Santa Maria di Loreto Conservatory, studied the violin with Antonio Gallo, and counterpoint with Francesco Neancini, and in 1739 was appointed chapelmaster of the Palermo Cathedral, where he remained until 1748. His first opera, Siroe, was followed by L'amore; L'Eroismo di Scipione; Astartea; Medea; and L'Isola incantata; La Clemenzo di Tito; Semiramide; and a number of others written for different Italian theatres. He was called to Lisbon in 1752, where the King made him Royal chapelmaster. After securing the best singers of Italy he opened the new Lisbon Theatre in 1755 with a magnificent performance of his Alessandro nelle Indie, and the same year produced his Ezio in London, but the remainder of his life was spent at Lisbon, where, despite blindness and sickness, he dictated works to his amanuensis. He composed considerable excellent church-music, masses, motets and psalms, his Mattutini de' Morte being considered his best sacred work. His operas were about thirty in number.

*** Perfall (pĕr'-fäll), Karl Freiherr von. 1824-1907.**

German conductor and composer; born at Munich. He studied law and held a government position in Bavaria. Then, deciding upon music as a career, he finished his studies under Hauptmann at Leipsic, and resigning his position in 1850, became conductor of the Liedertafel in his native city. Four years later he founded the Oratorio Society there, a society which is still flourishing, although he gave up the conductorship in 1864 to become Court conductor to King Ludwig II., and in 1867 director of the Court Theatre, a position which he resigned in 1893. He was an honorary member of the German Actors' National Association, and president of the Munich Royal Academy of Tonal Art. Among his compositions are some excellent songs and part-songs; the cantatas, Dornröschen, Undine, and Rübezahl, and operas for the Royal Theatre, of which Sakuntula, Raimondin, and Junker Heinz are the most important; also the melodramas Barbarossa, Der Friede, and Prinz Karneval. He also published a History of the Munich Theatre.

Perger (pĕr'-gĕr), Richard von. 1854-

Composer and conductor; native of Vienna, and pupil of Brahms. In 1890 he took Gernscheim's place at the head of the Rotterdam Conservatory, and conducted concerts there, but in 1895 returned to Vienna to conduct the Gesellschaftsconcerte. Among his instrumental works are a concerto in C minor for the violin; a serenade in B flat for violoncello and strings; a trio serenade in G; and a quartet in A. He has also written a three-act comic opera, Der Richter von Granada, given successfully at Cologne in 1889, and the vaudeville, Die Nothhelfer, produced at Vienna in 1891.

Pergolesi (pĕr-gō-lā'-sē), Giovanni Battista. 1710-1736.

Also spelled Pergolese. The family name was originally Draghi, but coming from Pergola, they were called Pergolesi. Giovanni was born in the little town of Jesi, near An-

cona, in the eastern part of Italy, where his father was a surveyor and his grandfather a shoemaker. They are said to have been very poor; but the boy studied music under Santini and Mondini in his native town until he was sixteen. Then he was sent to finish his education at Naples. There he continued his violin lessons under Matteis, and studied counterpoint under Greco, Durante and Feo. He is said to have attracted much attention by improvising harmonic and chromatic passages on his instrument, for at that time harmony was as yet comparatively unknown. At the close of his student life he wrote an oratorio, La Conversione di San Guglielmo d'Aquitania, picturing the struggle between good and evil as personified in an angel and a demon. This was sung with his comic intermezzo, Il Maestro di Musica, at Sant' Agnello Maggiore in 1731. So great was the success of this performance that the Prince of Stigliano immediately took the young composer under his protection and through his influence Pergolesi's first serious opera, La Sallustia, was produced soon after with considerable success at the Teatro Nuovo, though his intermezzo, Nerino e Nibbia, was a failure. For the same theatre he wrote his next work, the serious opera Ricimero. It failed completely, and, greatly discouraged, he turned to other kinds of composition, writing for his patron, the Prince, thirty terzets or trios for two violins and harpsichord, twenty-four of which were afterward published in London; and a mass for a double chorus and orchestra, which was sung as an offering to the patron saint of Naples after the earthquake of 1731. This mass, though not in strict polyphonic style, shows an effective use of chorus against chorus, and greatly enhanced the reputation of its composer. The failure of the three-act serious opera, Ariano in Seria, in 1734, was mediated by the success of the intermezzo, Livietta e Tracolo, which was afterwards played separately as La Contadina, Il finto pazza, and under other titles. In 1734 he visited Rome in the train of the Duke of Maddaloni, and was recalled to that city the next year to write an opera for the Tordinona theatre. Accordingly he set Metastasio's L'Olympiade, but the music was beyond its hearers and after a few

days the piece was jeered off the stage, and Pergolesi returned to Naples downhearted. After the failure of L'Olympiade, Pergolesi devoted himself to church-music, but it was not long before failing health compelled him to go to Pozzuoli. Consumption had, however, made such terrible headway that he had barely time to complete a Salve Regina and his great Stabat Mater, which, even before he wrote L'Olympiade, had been ordered for a stipend of ten ducats, something over eight dollars, to replace the one by Alexander Scarlatti so long used by the Confraternity of San Luigi di Palazzo, before death cut short his career at twenty-six years of age.

During his life his successes had not been many or great, but immediately after his death he became very popular. L'Olympiade was enthusiastically applauded at Rome, and even penetrated as far as London in 1742. Most of his operas were written in the Neapolitan dialect, and the only ones which attained great European celebrity were Il Maestro di Musica and La Serva Padrona. The former was given at Venice in 1743 as L'Orazio, at Florence in 1760 as La Scolara alla moda, and at Paris in 1752 and subsequently. La Serva Padrona is of great importance in the development of comic opera, especially in France, where it was introduced by a company of Italian actors at the Italiens in Paris in 1746. It is written for two singers, Serpina, the designing servant, and Uberto, the master, whom she is determined to marry. The accompaniment consists of a string quartet, which is frequently in unison with the voices, yet the music is so natural and charming that the interest is sustained throughout, and in comparison with the stiff style of Lully's school at was a welcome relief. Rousseau and others immediately took it up and made it the model for opera bouffe, and between the adherents of the Italian and French styles a fierce war sprang up, called the "guerre aux bouffons," which ended in the establishment of the French Opéra Comique as a school separate from the Grand Opéra. Mozart, too, is said to have drawn inspiration from La Serva Padrona. Pergolesi's orchestra usually consisted of strings, but occasionally was reinforced by horns

and a trumpet. The work by which Pergolesi is known today is his Stabat Mater. It is a most beautiful work, full of grace, sweetness and melody, but learned musicians have condemned it as too dramatic. It was written for soprano and contralto with the accompaniment of a string orchestra and organ, but later Paisiello added parts for wind instruments, and it has been differently arranged by many musicians. It has been sung all over the world and frequently reprinted. Besides the works already mentioned Pergolesi wrote another oratorio, La Natività; the cantatas, Orfeo, for solo voice and orchestra, Giasone for five voices; also five others for one voice and clavichord; and six for three voices and instruments; many masses; the motets, Conturbat mentem mean, Dies Iræ, and Domine ad Adjuvandum; also psalms; a Miserere; and other church-music. He also wrote arias and scenes; sonatas and concertos for the violin and other instruments; two sinfonia; and two sets of eight lessons for the harpsichord. Many manuscript scores of Pergolesi's works are preserved in Naples, Rome, Paris, London, Brussels, Berlin and other German cities, but only a few are available in modern score. Over his grave in the Cathedral at Pozzuoli are the words Giovane e Moribundo, "Young and Dying," and in consideration of the fact that all his works were written before his genius had had time to mature, some lenience should be shown in comparing his works with those of his predecessors and contemporaries, a comparison which modern critics seem to find detrimental to his former high renown. The town of Jesi is preparing to celebrate, in 1910, the two-hundredth anniversary of his birth. Lazzari has been commissioned to build a monument and Radiocitte has started research in the archives in Naples, preparatory to writing a complete monograph of the life and works of this master, whom the Italians call the Raphael of music.

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Peri (pā'-rē), Jacopo. 1561-

Florence was the birthplace of the founder of Italian Opera, dubbed Il Zazzerino, because of his beautiful golden hair. He studied music under Malvezzi of Lucca, and became chapelmaster to Duke Ferdinand of Tuscany, later to Duke Como, and in 1601 to the Duke of Ferrara. Whether his claim to noble birth was real or not, he married a rich lady of the Fortini family and associated with the most eminent men of his time, Count Giovanni Bardi, the nobleman; Jacopo Corsi and Pietro Strozzi, the poet Rinuccini, and the musician, Vincenzo Galilei, and Emilio Caccini, who called themselves the Academy and were working to revive ancient Greek tragedy. The first step was the monodies of Galilei, and in 1594, according to Peri's preface to Euridice, aided by Caccini, Peri wrote the first opera, Dafne, to a poem by Rinuccini. This opera was performed privately at the house of Corsi, Peri taking the part of Apollo. In this work the recitative or stile rappresentativo, as it was then called, was used probably for the first time, though the invention of that style is also claimed for Caccini and Cavalieri. Dafne was so successful that in 1600 both Peri and Caccini were commissioned to write music to Rinuccini's Euridice, for the marriage ceremony of Henry IV. of France and Maria de' Medici. Peri's was chosen, and he was thus the author of the first opera ever given in public. It was mostly recitative, with two or three choruses, and an orchestral interlude for three flutes. It was immediately printed, and was reprinted in 1683, and again in 1688. The only extant copy of the original edition is in the museum of the Newberry Library, Chicago, and in the preface Peri tells of his work in developing a style between singing and ordinary speech, which he believed must have been used by the Greeks. He also gives the names of those who took part in Euridice, and the players and instruments forming the orches-

tra (a harpsichord, guitar, flute and viol), which played behind the scenes. He also states that in the presentation some of Caccini's music was used, though the edition is printed as he originally composed it. The British Museum has a copy of the second edition of Euridice, but of Dafne the only traces that remain are the fragments furnished by Caccini and printed in his Nuovo Musiche, at Florence, in 1602. Though the success of these two "dramas per music" was great, Peri wrote no more operas, and after the publication, at Florence, of La varie Musiche de Signor Jacopo Peri, no further mention of him appears.

*** Perkins, Henry Southwick. 1833-**

American teacher, writer, composer and conductor; born in Stockbridge, Vermont. His father was a singing-master, and his mother a soprano singer of merit. He entered the Boston Music School in 1857. There he studied voice with B. F. Baker, J. Q. Wetherbee and Dr. Chas. A. Guilmette; piano, harmony and composition with John W. Lufts and J. D. C. Parker; violin with Wm. Schultze; and was graduated with the highest honors in his class in 1861. He began his career as a teacher of voice, piano and composition. For five years, from 1867, he was professor of music in the Iowa State University and director of the Normal Academy of Music at the same place. From 1870 to 1874 he held the position of director of the Kansas Normal Academy of Music at Leavenworth. For twenty-five years much of his time was devoted to conducting musical festivals and conventions in all parts of the country. He also conducted normal music schools. In 1875 he went to Europe to observe teaching methods, and studied voice with Wartel in Paris and Vannuccini in Florence.

In 1876 he was one of the organizers and a charter member of the Music Teachers' National Association, of which he has been secretary-treasurer since 1887. His history of this Association is a work of authority. In 1887 the Western College of Iowa conferred upon him the degree of Doctor of Music. In 1886 he was the leading organizer of the Illinois Music Teachers' Association, and served as its president for the first ten consecutive years. Dr. Perkins has delivered many lectures upon musical subjects before the National and State Music Teachers' Associations and other educational bodies. His musical works include thirty books and considerable music in sheet form. Among the books are The Church Bell; College Hymn and Tune Book; The Song Echo; The Advance; The Headlight; Convention Choruses; The New Century Glee and Chorus Book; Graded Music Readers; Perkins' Graded Anthems; The Song Wave; Festival Choruses; and The Song Indicator. In 1891 Dr. Perkins organized the Chicago National College of Music, since which time he has been its president and director.

Perkins, William Oscar. 1831-1902.

American teacher, composer and writer; brother of preceding; born at Stockbridge, Vermont. He continued in Boston the study of music begun with his father, and then went to London, where he took lessons in voice culture from Wetherbee, and later of Perini in Milan. On returning to Boston he gave private lessons, and taught in the summer normal music schools; lectured, and wrote on music, and conducted choral societies and concerts. He conducted many conventions in the Northern States and Canada. After two visits to Europe he finally settled in Boston. He did excellent work as a teacher, and was made Doctor of Music in 1879 by Hamilton College, New York. His compositions are included in over forty collections of songs and anthems.

Perne (părn), François Louis. 1772-1832.

Learned French writer and teacher; born at Paris. He was first taught music when he was a chorister. In 1792 he became one of the tenors in the chorus of the Opéra, but in 1799 he played the doublebass in the orchestra of that theatre. After writing some minor instrumental pieces he produced a grand funeral mass in 1800. Having studied deeply into the theory of music, he was rewarded by the position of professor of harmony at the Paris Conservatory in succession to Catel, in 1811. In 1816, when the Conservatory was reopened after the political troubles, he became general inspector, and in 1819 librarian.

Perne's works include a few masses in manuscript at the Conservatory library; a triple fugue which can be sung backwards by reversing the page, showing great technical skill; six easy sonatas for the piano; a book of piano variations; two piano methods; a course in harmony and accompaniment, and writings on ancient Greek music, and the songs of the troubadours. His masses were left to the Institute, of which he was a member, and his sacred manuscripts are now in the Brussels Royal Library.

Perosi (pa-rō'-sē), Don Lorenzo. 1872-

The most prominent Italian church composer of the day. Born at Tortona, where his father, Giuseppe, was chapelmaster at the Cathedral. His family are musical, his father being not only an excellent organist and maestro but a composer of enough repute to be honored by a decoration from the Pope. Lorenzo began to study the piano at six years of age. In 1888 he received a diploma from the Musical Lyceum at Rome. After studying under Saladino at the Milan Conservatory he entered the Monastery of Monte Casino. There he showed such marked talent that the monks and his father persuaded him to go to Ratisbon to finish his education at the sacred music school of Franz Haberl. In 1897 he went to Venice to become chapelmaster of St. Mark's, and was ordained a priest. He is a rapid and prolific composer, and it was not long after conceiving the idea of picturing Christ's life in twelve oratorios, that his first large work, the sacred trilogy, The Passion of Christ, was given before the Italian Congress for Sacred Music at Milan in 1897. The three parts are The Last Supper, The Sermon on the Mount, and The Death of the Redeemer, and the work excited great enthusiasm. In 1898 The Transfiguration of Christ was sung in Venice; and The Raising of Lazarus was presented in the same city. The Resurrection of Christ was introduced at Rome, and so much attention did these works elicit that Pope Pius XII. made Perosi honorary master of the Papal Choir. In 1899 another oratorio, The Birth of The Redeemer, was given for the first time, and later that year he was called to Rome to become deputy

master of the Sistine Chapel. In 1902 he became head master of the Papal Chapel. He has brought about a great change in the chapel, setting it upon a modern basis. Among his oratorios are Moses; The Last Judgment; The Massacre of the Innocents; Anima; and Transitus Animæ. He has also written a sacred drama, Leo the Great; and many masses; besides two orchestral suites, Rome, and Venice. His music combines modern methods with old principles, and shows a blending of the styles of Palestrina, Bach and Wagner. His works are greatly admired in Italy, and many of the oratorios have been sung in Vienna, Paris, London, America and elsewhere, but critics disagree as to their real worth.

Perry, Edward Baxter. 1855-

Noted American pianist; born at Haverhill, Mass. By an accident, when he was about six years old, he became blind, but nevertheless he obtained a literary education at Perkins' Institution for the Blind in South Boston. Later he took up music, studying the piano under Hill, and in 1875 went to Germany, where his teachers were Kullak at Berlin, Pruckner at Stuttgart, and Liszt at Weimar. After making a concert tour of Germany he returned to America. On a later trip abroad he studied for about two years under Clara Schumann at Frankfort. He has toured throughout the United States many times, giving lecture recitals, of which he was the originator, his seasons averaging a hundred recitals each. He has composed some piano-music, including the fantasia, Loreley; The Lost Island, and The Portent; and songs. Has also contributed to Music and other musical periodicals and written a Descriptive Analysis of Piano Works. For a few years he taught at the Oberlin Conservatory, and in 1885 he became one of the faculty of the Tremont School at Boston, which city is his home.

Perry, George Frederick. 1793-1862.

English organist and composer, of considerable talent. Born at Norwich. After studying the violin, piano and theory he went to London in 1822 and immediately became director of music at the Haymarket Theatre. Later he was made organist of Quebec Chapel, but in 1846 he

resigned this position to go to Trinity Church, Gray's Inn Road. He also led the orchestra of the Sacred Harmonic Society from 1832 to 1847, and the next year was for a short time conductor, leaving the society soon after. His compositions include an overture, The Persian Hunters; the oratorios, Elijah and the Priests of Baal, The Fall of Jerusalem, The Death of Abel, and Hezekiah; a cantata, Belshazzar's Feast; the opera, Morning, Noon and Night; anthems; songs; and some piano-pieces.

Persaini (pĕr-sī-ä'-nē), Fanny. 1812-1867.

Celebrated Italian operatic soprano; born at Rome. She was taught by her father, the noted tenor, Niccolo Tacchinardi, and when eleven years old appeared at the private theatre in his Conservatory; three years later singing in public concerts and theatricals. But she had no thought of the stage, and in 1830 married Signor Persiani, composer and conductor, and settled at her father's home. In 1832 she took part in Fournier's Francesca di Rimini, at Leghorn, and soon received offers from Milan and Florence. Her reputation was assured on her appearance at Venice in 1833. After playing at La Scala, Milan, and at Rome, where Misantropea e Pentimento and I promessi sposi were written for her, she created Donizetti's Lucia di Lammermoor, at Naples in 1835. It was in this, her favorite role, that, after playing in Genoa and elsewhere in Italy, she made her Paris debut in 1837, at the Theatre des Italiens, and with her performance of Carolina in Il Matrimonio Segreto, she became the idol of the Parisians. In 1838 she appeared in London, first as Amina in La Sonnambula, then as Lucia, Linda, Elvira and other heroines, and for the next ten years, with the exception of a short engagement at Brussels and Wiesbaden, she was in Paris and London. In 1849 she began a tour of Holland and Russia, gave concerts in Germany, France, Spain and the British Isles, and after one last appearance at Drury Lane, in 1858, retired to Paris, where she was seen for the last time as Zerlina in Don Giovanni. Her appearance was not striking, but her voice, though rather thin, was clear and brilliant. Her register was wide and her vocalization remarkable.

Persuis (pĕr-swēs), Louis Luc Loiseau de. 1769-1819.

French conductor and composer; born at Metz. His father was a violinist and composer, and he taught his son. Louis' first appointment was violinist at the theatre in Metz. In 1787 he went to Paris and played at the Concerts Spirituels, becoming in 1790 first violin at the Theatre Montansier, and in 1793 at the Opéra. From 1795 to 1802 he had violin classes at the Conservatory, and in the latter year became assistant conductor of Napoleon's band and conductor of the Court concerts. His position at the Opéra was raised in 1804 to chef du chant, and in 1810 he succeeded Rey as conductor of the orchestra. From 1810 to 1815 he directed the orchestra at the Académie, and meantime, in 1814, he was appointed general inspector of the Opéra and chapelmaster to Louis XVIII. His last position, and the one in which he made his name, was director of the Opéra from 1817 till his death. Besides twenty operas, including La Nuit Espagnole, Phanor et Angola, Fanny Morna, Le Fruit Défendu, his masterpiece, Jerusalem délivrée, and others in collaboration; Le Carnival de Venise, etc., he wrote many ballets; two cantatas, Chant de victor, to Napoleon, and Chant français; and a few sacred works in manuscript which are in the Conservatory library.

Perti (pĕr'-tē), Jacopo Antonio. 1661-1756.

Important composer of the Seventeenth Century Italian School. Born and died at Bologna. He was educated at the Jesuit School at Bologna, and studied music first with his uncle, Lorenzo Perti, and later under Padre Petronio Franceschini. In 1679 his first opera, Atide, was produced in his native city; the next year his first mass was given under his direction at San Petronio; and in 1681 he became a member of the Accademia Filarmonica, of which he was afterwards many times president. Two more operas, Oreste, and Flavio, were given at Bologna, and Marzio Coriolano was brought out at Venice in 1683. In 1690 he became chapelmaster of San Pietro, Bologna, and six years later was appointed to the same position at San Petrono, in which office he remained until his death. His operas, twenty-one in number, were nearly

all given at Venice, notably, Rosauro, and L'incoronazione di Dario; Brenno in Efeso, L'inganno scoperto per vendetta, Furio Camillo, Nerone Fatto Cesare, and Laodicea e Berenice. His sacred compositions include several Passions; the oratorios, Abramo vincitor de propri affetti, Giesù al sepulcro, and La Morte di Giesù; a cantata, morali e spirituali; motets; masses; and many choruses.

Peschka (pĕsh'-kä), Minna. 1839-1890.

Popular Austrian coloratura soprano; born at Vienna. She studied first under Proch, and made her debut at Breslau as Agatha in 1856. From 1857 to 1861 she sang at Dessau, and in the latter year married Dr. M. Peschka, and left the stage for two years. In 1863 she appeared in Vienna, and while there studied under Madame Bockholtz-Falconi. In 1865 she played at Darmstadt, and from 1868 to 1876, then at her prime, she was in Leipsic, singing in opera and concert with brilliant success. In 1872 she appeared at the Crystal Palace and at the London Philharmonic, and in the fall came to America for the Peace Jubilee at Boston. In 1881 she made her second visit to the United States. From the time of her retirement in 1887 until her death she made Wiesbaden her home. Her voice was full and flexible, and her compass wide, but she lost much of her charm before she retired. Her acting was excellent, and among her roles were Marguerite of Valois, Isabel, Almira in Handel's opera, and Eglantine in Euryanthe.

Pessard (pĕs-săr), Émile Louis Fortune. 1843-

French composer; born at Montmartre, a suburb of Paris. He was educated in music at the Paris Conservatory, studying harmony under Bazin, organ with Benoist, piano with Laurent, and composition under Carafa, and in 1862 took the first prize in harmony. In 1866 his cantata, Dalila, won the Grand Prize of Rome. From 1878 to 1880 he was inspector of singing in the public schools; in 1881 became professor of harmony at the Conservatory; and since 1895 has been musical critic of L'Événement. He is an officer of the Legion of Honor and director of musical instruction for that society. Besides

songs; masses; motets; orchestral suites; piano and chamber-music; he has composed the following operas: La Cruche Cassée, and Le Char, both in one act; Le Capitaine Fracasse; Tabarin; Les Folies amoreuses; Mam'zelle Carabin; Le Muet; and La Dame de Trefle. He also wrote incidental music to Tartarin sur les Alpes in 1887 and Une Nuit de Noël in 1893.

Petersilea (pā-tĕr-sē'-lā-ä), Carlyle. 1844-1903.

Eminent American pianist and teacher; born in Boston. His mother was English, and his father a German musician; a pioneer in the profession in America. He gave Carlyle such thorough instruction that at seven years of age the boy himself gave music lessons. When only twelve he appeared in public. In 1862 he entered the Leipsic Conservatory, studying under Plaidy, Moscheles and Wenzel in piano, and Reinecke, Richter and Hauptmann in theory. On graduating in 1865 he received the Helbig prize. He afterward studied with von Bülow. A short but successful concert tour preceded his return home; then, settling in Boston, he became known as a virtuoso and teacher. In 1871 he founded the Petersilea Academy of Music, but closed it in 1886 to become one of the faculty of the New England Conservatory, where he taught until his retirement. In 1884 he had been with Liszt at Weimar, and gave a concert at the Berlin Singakademie. He has been a frequent performer at the Boston Philharmonic and the Harvard Symphony concerts, and was pianist of the Boylston Club, Boston. Ill health forced him to retire, and after spending several years in Europe he went to California in 1892, and made his home at Tropico, near Los Angeles, in which city he was for some time pianist at the Burbank Theatre. He died of paralysis in 1903. Mr. Petersilea was a remarkable sight-reader and possessed an excellent technique and a very retentive memory. He wrote technical studies for the piano and educational works, greatly valued in Europe as well as in America.

Peterson, Franklin Sievewright. 1861-

Scotch professor and writer; born at Edinburgh. Franklin's musical education was received principally at

Dresden, where C. A. Fisher was his organ teacher. In 1891 he was graduated Bachelor of Music from Oxford, receiving the same degree later from the University of Melbourne, where, since 1900, he has been Ormond Professor of Music. He has lectured at Edinburgh and other universities; been examiner at the University in his native city, at the Royal College of Music in London, and elsewhere. He founded and was president of the Edinburgh Bach Society. He has been a frequent contributor to the Musical Times, the Musical Monthly Record, and other papers; wrote nearly all the musical articles in the new edition of Chamber's Encyclopedia, and is the author of several educational works, Elements of Music; An Introduction to the Study of Theory; Pianists' Handbook; Handbook of Form; Catechism of Music; and has written some anthems, songs, and part-songs.

Petrella (pā-trĕl′-lä), Errico. 1813-1877.

Italian operatic composer; born at Palermo. He studied from 1822 to 1830 under Costa, Bellini, Furnio, Ruggi and Singarelli, taking violin lessons from Guidice as well. His maiden opera, Il diavolo color di rosa, written while he was still studying at the Conservatory of San Pietro a Majella, was played at the Conservatory, and he was soon second only to Verdi in the opinion of the Italians. Yet even before his death, which occurred at Genoa, his reputation had begun to decline. Of his operas, which number twenty or more, Ione, and Giovanni II di Napoli are perhaps the best. Mention may also be made of Le Miniere di Freiberg; Le precauzione; Manfredo; Marco Viconti; Elnave, l'Assedio di Leyda; his best serious opera; La contessa d'Amalfi; and Bianca Orsini, his last opera.

*** Petri (pā′-trē), Henri Wilhelm. 1856-**

Excellent contemporary violinist; born near Utrecht, Holland, and came from a musical family. He began the study of music under his father, a fine oboe player, and after his death studied under Dahmen At fifteen years of age he was sent to Berlin at the expense of King William III. He later spent a year and a half at Brussels, but with that exception studied

under Joachim until 1876, when he accompanied him to London, appearing in that city with success. In 1877 he was appointed concertmaster of the Court Orchestra at Sondershausen, and during the four years in which he held this position he advanced greatly in the knowledge of the orchestra and benefited by intercourse with Max Erdmannsdörfer, the conductor. From 1881 to 1883 he was conductor of the Royal Theatre in Hanover; then for six years was leader of the Gewandhaus concerts at Leipsic, and since 1889 has been concertmaster of the Court Orchestra at Dresden. Besides his duties in the orchestra he teaches violin-playing at the Dresden Conservatory. With A. Spitzner, E. Warwas, and G. Wille he has organized a string quartet, which has toured a number of European countries, besides playing annually a series of concerts at Dresden. He has published a great number of instructive works, besides composing numerous pieces for the violin and many songs.

Petrucci (pā-troot′-chē), Ottavio da Fossombrone. 1466-1539.

Italian printer; born at Fossombrone, whence he has taken his name. He went to Venice in 1491, and in 1498 was given the exclusive right to print music in Venice for twenty years. There he worked from 1501 to 1511. He then turned over his business to others and went back to Fossombrone, where, under a patent from Pope Leo X., giving him the sole right to print music in the Papal States for fifteen years, he worked from 1513 to 1523. He then retired, but lived until 1539. Petrucci is considered the inventor of metal type music-printing. He used a double method, first printing the lines of the staff and then the notes, which thus fell exactly on the lines, making the work nearly perfect. He was immediately followed by German and Flemish printers, but his was the expensive process and was soon generally replaced by the single impression method. His first publication, Harmonice Musices Odhecaton A, came out from 1501, the second and third parts, Canti B and Canti C being printed in 1502 and 1503. This work contains, in all, some three hundred part-songs and about fifteen motets by Sixteenth Century com-

posers. The last known work of his press was three choral masses, in 1523. Many of his books are carefully preserved in Rome, Bologna, Vienna, Munich, Berlin, and at the British Museum, London.

Pevernage (pŭ-vĕr-năzh), Andreas. 1543-1591.

This contrapuntist and composer of sacred music was born at Courtrai, Flanders, where he was chapelmaster until 1574. A few years later he removed to Antwerp to become chapelmaster, or choirmaster, at Notre Dame Cathedral, a position which he held until his death. He was one of the first, if not the first, to give private recitals, introducing the works of the best composers of the Netherlands and foreign countries. He composed and edited much sacred music, some of it being published after his death, which occurred, according to some authorities, in 1589, but 1591 is a more authentic date. His works comprise five books of chansons; a book of motets; a collection of madrigals; and masses. A gloria in Excelsis; and O virgo generosa, a hymn to St. Cecilia, written for his opening concert, have been printed in modern type.

Pfeiffer (pfīf'-fĕr), Georges Jean. 1835-

French pianist and composer; born at Versailles. His father's family were piano-makers and his mother had studied under Kalkbrenner and Chopin. She taught him the piano, and he studied harmony and composition under Maleden and Damcke. In 1862 he made his debut with great success at the concerts of the Paris Conservatory and later visited London. He is one of the directors of the Pleyel-Wolff Piano concern and vice-president of the French Society of Composers. He has written a symphony; a symphonic poem, Jeanne d'Arc; and an overture to Le Cid; three concertos; trios; a quintet; sonatas; mazurkas; melodies; études; etc.; also an oratorio, Agar; an operetta, Captaine-Roche; and a comic-opera, L'Enclume.

*** Pfitzner (pfĭts'-nĕr), Hans Erich. 1869-**

German conductor, composer and teacher; born at Moscow. His father was violinist and conductor at the Stadttheatre in Frankfort, and from him he had his first instruction. Studied under Kwast in piano and Iwan Knorr in composition at the Frankfort Royal Conservatory and taught piano and theory at the Coblentz Conservatory. In 1894 he went to Mayence to conduct the theatre there, and brought out his music-drama, Der Arme Heinrich, with great success. Later he was third musical director at Mannheim, and in 1897 became a member of the faculty of Stern Conservatory in Berlin, also conducting the Theater des Westens. He has recently been elected director of the Strasburg Conservatory. As a composer he is known for his successful operas, the one already mentioned, and Die Rose vom Liebesgarten (The Rose from Love's Garden). He has also written incidental music to Ibsen's Fest auf Solhaug; a sonata for cello and piano; the ballads, Herr Oluf, and Die Heinzelmännchen; overture to Marchspiel Christ-Elflein; a piano-trio, and other chamber compositions; some thirty songs, and other works, a number of which are still in manuscript.

Pflughaupt (pflookh'-howpt), Robert. 1833-1871.

German pianist; born at Berlin. He studied under Dehn at Berlin and Henselt at St. Petersburg. Married the pianist, Sophie Stschepin, in 1854. He completed his studies under Liszt at Weimar, which city was his home from 1857 to 1862. He then removed to Aix-la-Chapelle, where his wife died in 1867. He survived her only four years, leaving his fortune to the Allgemeine deutscher Musikverein, with which a Beethoven scholarship was founded. He composed songs and piano-pieces.

Phelps, Ellsworth C. 1827-

American composer; born at Middletown, Conn. He was his own teacher, and became organist in New London when only nineteen. He taught not only there but in Syracuse and New York with great success, and in 1857 went to Brooklyn, where he has been organist and teacher in public schools for over thirty years. He has written some two hundred works, including two comic operas; a sacred opera, David; four symphonic poems; two symphonies, Hiawatha, and Emancipation; two concert overtures; an elegie; 145th Psalm; and military band-music.

Philidor (fē-lĭ-dôr), André Danican. 1647-1730.

Member of a family of French musicians, founded by Jean Danican, 1620-1679, to whose elder brother, Michael Danican, of Dauphiné, a remarkably fine hautboy player, King Louis XIII. gave the name Philidor, because his playing resembled that of the Italian Filidori. Michael had no children but Jean, who was in the King's military band, had three sons; André, the eldest, and Jacques, 1657-1708, the youngest, being well known. Like all the rest of the family, André played the instruments on which his father and uncle had performed. He was also one of Louis XIV.'s chamber-musicians. He composed a number of military marches, fanfares, bugle calls, divertissements, and masques in competition with Lully; and ballet operas, Le canal de Versailles, Le mariage de la Couture avee le gross Cathos, La Princesse de Crète, La vaisseau marchand, Mascarade des Savoyards, and Mascarade du roi de la Chine. He was librarian of the Royal Musical Library at Versailles, and amassed a collection of all the music, both sacred and secular, that had been produced at the court since the reign of François I. Part of the Philidor Collection has been lost, but the rest is still at the Paris Conservatory, the National Library, and the Library of Versailles. André died at Dreux.

His brother Jacques, also in the service of the King, had four sons who were musicians, Jacques, junior (1686-1709), François II (1695-1726), Nicolas (1699-1769), and Pierre, the eldest and most important (1681-1731). André's children were more prominent. The eldest son, Anne (1681-1726), a fine flutist and oboist, was born and died in Paris. He took his father's position in the King's band and chamber in 1702, and in the Chapelle in 1704. He published a number of pieces for flute, oboe, and violin; produced the pastoral operas, L'amour vainqueur, Diane et Endymion, and Danaé; and conducted the Concerts Spirituels. Another son, François (1689-1717 or 1718), was a player in the King's service, and composed a few pieces for the flute.

Philidor, François André Danican. 1726-1795.

Youngest son of the preceding, and the most celebrated of the family.

Born at Dreux, and at six years of age became a page in the Royal Chapel at Versailles, where he received an excellent education in music from Campra. Went to Paris, where he became a music-teacher and copier; but, finding the work discouraging, turned to chess, which he had learned during his leisure hours at the chapel. He was remarkably skilled in this game, and in 1745 started on a triumphal tour, defeating the best players of Holland, Germany and England, and while at Aix-la-Chapelle, in 1748, he wrote his Analyse de jeu d'échecs, which he published on going to London in 1749. In 1754 he wrote a motet, Lauda Jerusalem, in hope of becoming superintendent of the King's music. Failing, he turned to dramatic composition, and brought out the first of his twenty-one operas, most of which were played at the Theatre de la Foire, Saint Laurent, Diable à quatre, and La retour du printemps, in 1756. These failed, but his Blaise le Savetier, in 1759, was an immense success. L'huître et les plaideurs; Le quiproquo, or Le volage fixé; Le soldat magicien; Le jardinier et son seigneur are all one-act plays. He then ventured on a two-act comedy, Le maréchal ferrant. This made his name famous, but he returned to one-act pieces in Sancho Pança, and Le bûcheron or Les trois Souhaits. Then came two of his best light operas, Le sorcier and Tom Jones. His first grand opera, and one of the first of the class in France, Ernelinde Princesse de Norvége, was given at the Opéra, and revived in 1773 as Sandomir, Prince de Danemark. In 1768 Le Jardinier de Sidion was produced, and L'amant déguisé, La rosière de Salevey; La nouvelle école des femmes; Le bonfils; and Les femmes vengées followed. He went to England, where, on account of the Revolution, he was not allowed to return to Paris, and had to remain in London the last three years of his life. His grand operas, Persée, and Themistocle were not very successful. His last work, a grand opera, Bélisaire, was finished by Berton. He also composed motets; quartets; L'art de la modulation; and Ariettes périodiques. He was one of the most learned musicians of his time, one of the founders of the modern French comic opera, and his compositions are considered superior to those of his rivals in originality, har-

mony and orchestration, but not so good in melody and dramatic excellence. His Le maréchal was the first stage-piece to contain descriptive airs, and in Tom Jones he introduced for the first time an unaccompanied quartet.

Philipp, Isidor Edmond. 1863-

Pianist and teacher; born at Budapest, but a naturalized citizen of France. He was a pupil of Mathias at the Paris Conservatory; won first prize for piano in 1883, and later had instruction from Heller, Ritter and Saint-Saëns. He played in the Lamoureux and Colonne concerts as well as at the Conservatory. In 1890, with the aid of Berthelier and Loeb, he founded a Chamber-music Society in Paris and in 1896 he revived the Wind-instrument Society. He became president of the Société d'Art, and since 1893 has been teaching at the Conservatory. His reputation as a pianist is also high and his works include Practising Exercises; Daily Exercises; a book of selections from the works of Bach and Handel to those of himself and his contemporaries; Études d'Octaves; and a vast number of other educational studies for developing technique and accentuation; also arrangements from Chopin and other masters.

Philips, Peter.

English contrapuntist; born about 1560; known also as Petrus Philppus and Pietro Filippo. In 1591 he published, at Antwerp, Melodia Olympica di Diversi Eccellentissum Musici. Three books of madrigals followed. He was organist in the vice-regal chapel of Archduke Albert, Governor of the Low Countries. His Canones Sacræ, for five voices, was printed in 1612, and the next year a like book for eight voices, as well as Gemmulæ Sacræ, for two and three voices. Among his later works are Litanies, and the Paradisus Sacris Cantionibus. Burney gives him the credit of writing the first regular fugue, which is contained in Queen Elizabeth's Virginal Book in the Fitzwillian Library at Cambridge, England.

Phillips, Philip. 1834-1895.

American singer and hymn-writer; born in Chautauqua County, New York. He studied music under Lowell Mason and others, and in 1853 taught singing-school in Alleghany and the

neighboring New York towns. In 1860 his first collection of hymns, Early Blossoms, was published, and had an immense sale, as did Musical Leaves, published in 1863 in Cincinnati. Mr. Phillips not only visited all parts of this country and Canada, but made a tour of the world, singing in five hundred and seventy-four performances. Among his works are also the American Sacred Songster; Song Life; Hallowed Song; Song Ministry; Song Sermons; International Song-Service; and numerous other collections and singing-books.

Phillipps, Adelaide. 1833-1882.

Contralto singer; born at Stratford-on-Avon. The family moved to Canada, and hence to Boston, when Adelaide was seven years old. She studied music with Thomas Comer and Mme. Arnouldt, and in 1850 sang before Jenny Lind and was advised to devote herself to music. A subscription was raised, Miss Lind and Jonas Chickering being the chief contributors, and in 1852 Adelaide went to London, where she studied under Manuel Garcia, and finished in Italy, where she made her first appearance at Brescia as Arsace in Semiramide. She made her real debut at Milan as Rosina in the Barber of Seville. In 1855 she came back to the United States, and sang in Boston in English Opera, concert and oratorios; appeared in Italian Opera at the Academy of Music, New York, in 1856, in her favorite part, Azucena in Il Trovatore. She went to Europe in 1861, and appeared in Paris, Hungary, Holland and London. From 1863 to 1881 she toured the United States, singing with the Handel and Haydn Society and at the Peace Jubilee in 1869 at Boston. In 1876 she formed a company of her own, but from 1879 to 1881 she sang in the Boston Ideal Opera Company. She died at Carlsbad, Germany, and was buried at Marshfield, Mass.

Philp (fĭlp), Elizabeth. 1827-1885.

English vocalist and composer; born at Falmouth and died in London. She took vocal lessons from Manuel Garcia and harmony and counterpoint from Hiller, studying also under Mme. Marchesi. Her works include Tell Me, the Summer Stars; six songs from Longfellow; and numerous part-songs and songs, notably, Bye and Bye, River Ran Between Them, Vio-

lets of the Spring, Wrecked Hope, Water Babies, Mrs. Browning's Inclusions, Hugo's Chant des lavandières, and Sully Prudhomme's Le Soupir. She also wrote How to Sing English Ballad, published in London.

Philpot, Stephen Rowland.

English composer; studied with Macfarren at the Royal Academy of Music, and has written the operas, Dante and Beatrice; Zelica; and La Gitana; also piano and string music; and songs.

Piatti (pē-ät'-tē), Alfredo Carlo. 1822-1901.

Probably the greatest violoncellist of recent times. Born and died at Bergamo, Italy. His father was a violinist of note, leader of the town orchestra, and his great-uncle, Zanetti, was an excellent musician. At five years of age Alfredo began to study the cello under his uncle, and advanced so rapidly that at the end of two years he played in the orchestra with his father, and after the first season took his uncle's place. When ten years old he entered the Milan Conservatory, where he studied for five years, and where, in 1837, he made his debut as a soloist, playing one of his own concertos. He then returned to his old post at Bergamo, and from there made frequent visits to the neighboring towns. Going to Paris in 1844, he played both in public and private, met Habeneck, and received a fine Amatis cello from Liszt. He made his London debut at a concert in Her Majesty's Theatre. He played at the Döhler concerts and elsewhere, and visited Moscheles, where he met Mendelssohn. The great composer immediately recognized his genius, and just before his death, in 1847, started to write a concerto for him, the manuscript of which is lost. In 1846 he returned to London, which henceforth was his winter home. There he appeared with Sainton, Ernst, Sivori and Vieuxtemps. He took part in a concert given by the Beethoven Quartet Society to Mendelssohn, and was often soloist at the National concerts at Her Majesty's Theatre. In 1851 he became a member of the Sacred Harmonic Society; in 1852 first cello of the New Philharmonic Society, and that year performed Bennett's Sonata Duo in A minor for the first time at a

concert of the Quartet Association. He also introduced at the Philharmonic, in 1853, the concerto which Molique had composed for him, and, at the Crystal Palace in 1866, a concerto written for him by Sullivan. He spent his summers in Italy at his villa on Lake Como. He was always very fond of England and was equally beloved there. He was also honored by King Umberto of Italy with the Order of the Crown.

His technique was perfect, his playing refined and artistic, the tone pure and large, the intonation true, and the phrasing beautiful, while his interpretation was intellectual and poetic. Like Joachim, he shone not only as a violinist but as a quartet player, his ensemble work nearing perfection. In composition Molique was his teacher, and his works are excellent. They include Introduction et variations sur un thème de Lucia di Lammermoor; Une Prière; Chant Religieux; Souvenir d'Ems; Souvenire de La Sonnambula; Mazurka Sentimentali; Fantasie Russe; Air Baskyr; Souvenir de I Puritani; Amour et Caprice; Fantasie; La Suédois, caprice; Divertissement sur un air Napolitain; Souvenir de Linda di Chamounix; Thème varié; Bergamasca; Sérénade Italienne; Siciliana; nocturne; concerto; Dodici Capricci; concerto; concertino; Fantasia Romanesca; serenata; songs with cello obligato, among them Tennyson's O Swallow, Swallow, Flying Forth; and transcriptions and arrangements. Piatti led a simple life, being a quiet and modest man. His daughter married Count Lochis, and at her home, near Bergamo, he spent the last few months of his life. He was buried with state ceremonies in the private chapel of the Lochis family.

Piccinni (pĭt-chĭn'-nē), Luigi. 1766-1827.

Son of Nicola Piccinni; sometimes called Ludovico. He was born at Naples, and received his musical education from his father, whom he followed to Paris in 1783. His first work was a number of sonatas with a toccata for piano; but in 1784 he started his unsuccessful career as an operatic composer with the comic opera, Les amours de Chérubin, and two or three others, at Paris. In 1791 he returned to Naples, and there his Gli Accidenti inaspetati was given in 1792. Other

operas and a dramatic cantata, Ero e Leandro, were given at Venice, Genoa and Florence. In 1796 he became chapelmaster to the court at Stockholm, and there produced Il sonnambulo, but in 1801 he returned to Paris. He still brought out operas, and though Hippomène et Atalante, given at the Opéra in 1810, was a flat failure, he produced La Raucune, his last, in 1819, but it was only played once. He died on his way from Paris to his home at Passy.

Piccinni, Louis Alexandre. 1779-1850.

Son of Giuseppe Piccinni, eldest son of Nicola. Born and died at Paris. Studied piano under Hausmann and composition from Lesueur and his grandfather, and was accompanist at the Theatre Feydeau, and from 1802 at the Opéra. From 1803 to 1816 he was conductor of the Theatre de la Porte Saint-Martin. From 1804 to 1818 he was accompanist to the court. He taught singing and piano at Paris until 1836, when he removed to Boulogne to teach and direct the Conservatory. He gave up this appointment to go to Strasburg, and during his residence there directed the Baden-Baden concerts, but returned finally to Paris in 1849. He wrote melodramas: Romulus, and Robinson Crusoe; ballets; vaudeville airs; cantatas; romances; sonatas; and piano-music; besides numerous operas, notably, L'amoureux par surprise, Avis au public, Ils sont chez eux, La maison en loterie, Le petite lampe merv eilleuse, Alcibiade solitaire, and Le prise de Jéricho.

Piccinni, Niccolo. 1728-1800.

Italian operatic composer; born at Bari, in Naples. His father, who was a musician, wanted Niccolo to be a priest, but his musical taste asserted itself. The Bishop of Bari advised his father send him to a Conservatory. At fourteen years of age he entered San Onofrio in Naples.. He at first paid little heed to his studies, but spent his time composing; but Leo soon took him in hand, and when Leo died Durante became Piccinni's master, and grew so fond of him that he spoke of him as his son. On leaving the Conservatory he made an operatic debut with Le Donne dispettose. Le Gelosie, the next year, won equal favor, as did Il Curioso del proprio danno, also in the comic vein.

In 1756 he wrote Zenobia for the San Carlo Theatre, and proved that his genius was as great in serious as in buffa composition. He continued to enhance his reputation in Italy until he had become the idol of his country. La Cecchina, ossa La Buona Figlia, was the most popular opera buffa ever written, and was played to highly enthusiastic audiences all over Europe. The next year he produced six operas, notably, Olympiade, and his success continued unabated until 1773, when his former pupil, Anfossi, caught the public ear, and Piccinni's opera failed So greatly did this affect his sensitive nature that he accepted the offers from Gluck's opponents in Paris, tendered him by the French Ambassador, and went to Paris in 1776. There Marmontel taught him the language and arranged Quinault's tragedies for his use, and in 1777 he produced Roland with great success. He gave singing lessons to Marie Antoinette, but received no remuneration, not even his traveling expenses. In 1778 he was made director of the Italian Opera, which played every other night at the Grand Opéra House, and there he brought out some of his old plays, Le finte Gemelle, and La Buona Figlia in 1778, and Il Vago disprezzato, and La buona Figliuola maritata in 1779. The war between his followers the Piccinnists, and the Gluckists had been raging bitterly, society dividing to uphold the old style on one hand or the reformed method on the other. The loving and peaceable Piccinni had held aloof from the struggle, keeping busy at work and the bitterness was subsiding, when the manager of the Opéra arranged to have both composers set Iphigénie en Tauride. Piccinni had the promise of the first performance and set to work, but the intriguing managers had given him a wretched libretto, and though Ginguéné partially rewrote it, it was enough to make even a genius fail. Meanwhile, in 1779, Gluck produced his opera with great success, and the hopes of his rival fell. The next year Gluck left Paris and Piccinni brought out Atys. In January, 1781, Iphigénie was produced, and though the opera was played for a short time it proved a failure. Adéle de Pontineu also failed, but Didon, in 1783, played before the Court of Fontainbleau and later at the Grand Opéra, was so popular that it was played for over

forty years. Le Dormeur éveillé and Le faux Lord also appeared with success in 1783, and the next year Piccinni was appointed principal teacher in the Royal Singing School. Jealousy and intrigue, however, now again sprang up, and at the outbreak of the Revolution he returned to Naples, leaving behind his scores, which were sold and scattered. At Naples he was well received until, in 1792, the marriage of his daughter to a French republican caused the report that he, too, belonged to that party. His Hercules was scoffed at and he gladly accepted an offer to go to Venice, where he produced Greselda, and Il serva onorata with success. On his return to Naples he and his family were held in confinement for four years, and on their release, in 1798, they were advised by friends to return to Paris. There his wife and daughters sang his operas in the charming, simple style he loved. He was given five thousand francs for his needs and a small pension, but it was not paid regularly. A place as sixth inspector of the Conservatory was created for him, but the anxiety had been too much for him at seventy years of age, and he died at Passy, near Paris.

Piccinni was a remarkably prolific composer. Besides operas he wrote songs; romances; and much sacred music, including psalms, and masses, by which he made a meager living during the time of his confinement at Naples. His friend, Ginguéné, gives the number of his operas as one hundred and sixty-three, but in the complete list of his works, in the 8th volume of the Rivista Musicale Italiana (1901), Alberto Carmetti notes one hundred and thirty-nine. Piccinni's music is charming and melodious. While his works lack the strength of Gluck's, nevertheless they show their composer to have been a man of great genius.

Piccolomini (pĭk-kō-lō'-mē-nē), Marietta. 1834-1899.

Italian operatic mezzosoprano, who introduced the rapid, canary-bird style. She was also called Maria. She was born at Sienna, of noble family, the date of her birth being given as 1834 or 1836. She studied under Mazzarelli and Romani, and in 1852 made her debut as Lucrezia Borgia at the Pergola of Florence. She afterward sang at Sienna, Rome, Bologna

and other towns, and in 1855 at the Carignan Theatre in Turin sang Violetta in Il Traviata. The next year she played at Her Majesty's Theatre, London, and at the Theatre des Italiens in Paris, and spent 1857 and 1858 in London, coming from there to America, where she was very successful. In 1859 she was at Drury Lane, and in 1860 made her farewell appearance at Her Majesty's Theatre, married Marchese Gaetani, and retired, but returned to London in 1863 to sing at a benefit for her old manager, Lumley. Her best role was Violetta. Her intonation was rather uncertain and her compass not very great, but she was a charming actress. Arlene in the Bohemian Girl, Adina in L'Elisir d'Amour, Maria in La Figlia di Regimento, Norma, and Luisa Miller were among her other parts.

Pichel (pēsh-'l), Wenzel. 1741-1805.

Also spelled Václay Pichl. An able violinist and prolific composer; well known in his day. Born in Bohemia, at Bechin, Tabor, he began at seven years of age to study the violin under Pokomy. He also studied counterpoint under Segert. He entered the service of the Bishop of Grosswardein, for whom he composed much church-music; masses; psalms; motets; graduals; and misereres. He became director of music to Count Louis von Hartig about 1769, but after two years left Prague and went to Vienna, where he joined the orchestra of the National Theatre. In 1775 he entered the service of Archduke Ferdinand of Milan. The French invasion in 1796 drove the Duke and his retainers to Vienna, and there Pichel remained until his sudden death from a stroke of apoplexy. He translated Mozart's Zauberflöte into Bohemian and wrote over seven hundred compositions, including eighty-eight symphonies; more than a dozen serenades; a concertino; and an immense number of chamber-pieces.

Pierné (p'yĕr-nā), Henri Constant Gabriel. 1863.

French pianist and composer; born at Metz. In 1871 he entered the Paris Conservatory, where he studied under Marmontel, Franck and Massenet, and received the prize for solfège in 1879 and those for piano, counterpoint and fugue and organ in 1879,1881 and 1882, respectively. Was awarded the Grand

Prize of Rome in 1882. He took Franck's place at the organ at Sainte-Clotilde in 1890. He is known as a composer of light operas and incidental music. In 1894 he wrote incidental music for Izeil. In 1895 his lyric episode, Nuit de Noël, and Salome, La Princesse Lointaine, and La Coupe Enchantée, also appeared. In 1897 he wrote La Samaritaine, and Vendée. La Fille de Tabarin appeared in 1901. He is the author of Pandora, and of the oratorio, The Children's Crusade. His instrumental works include a scherzo-caprice; a fantaisie ballet; a concerto for piano and orchestra; and other music for the piano.

Pierre (pĭ-ăr'), Constant Victor Désiré. 1855-

French musical journalist and bassoon player; born at Passy. Going to Paris, he studied music at the Conservatory, of which he became assistant secretary. He has been bassoon player in a number of Paris orchestras, but his work is chiefly literary. He contributes to many periodicals, and is at present editor of Le Monde Musical. His works include Les Noëls populaires; La Marseillaise and its variations; History of the orchestra of the Paris Opéra; La Facture des Instruments à l'Exposition de 1889; and Les Facteurs d'Instruments des Musique et les luthiers; Magasin de décors de l'Opéra; L'École de Chant de L'Opéra; B. Sarette et les origines du Conservatoire; Notes inédites sur la musique de la Chapelle royale; Le Conservatoire National de musique et déclamation, and Le Concert Spirituel; and Les Hymns et Chansons de la Révolution.

Pierson, Henry Hugo. 1815-1873.

English composer, organist and pianist; born at Oxford. His real name was Henry Hugh Pearson, but he changed it on going to Germany to live. His father was Dean of Salisbury. Henry was educated at Harrow and at Trinity College, Cambridge. While a student he published a set of songs, called Thoughts of Melody, to Byron's words. He studied under Attwood, Walmisley and Corfe. In 1839 he went to Germany, studied under Rinck, Tomaschek and Reissiger, came into contact with Mendelssohn, and met Meyerbeer, Spohr and Schumann. In 1844 he returned

and became Reid professor of music at Edinburgh University, in succession to Sir Henry Bishop, but soon resigned and went back to Germany. He lived at Vienna, then Hamburg, and later Leipsic, where he died. He paid little heed to form in composition, but was thoroughly original, and while his reputation in Germany was high he was criticized in England. His first important work was the opera, The Elves and the Earth King; then followed Leila, and other works, under the nom de plume of Edgar Mansfeldt. He also wrote two other operas, Contarini and Fenice. Jerusalem, an oratorio, is his best work. He left parts of another oratorio, Hezekia. For his music to the second part of Faust he received the gold medal of Art and Science from Leopold I. of Belgium. He wrote five overtures, Romantique; and to Julius Cæsar; As You Like It; Romeo and Juliet; and Macbeth. A Funeral March for Hamlet; a dirge, Salve æternum; songs, both sacred and secular; and part-songs, among them Ye Mariners of England, are also among his works. Thelka's Lament, Now the Bright Morning Star, Claribel, and The White Owl, are examples of his lyric style.

Pilotti (pē-lôt'-tē), Giuseppe. 1784-1838.

Italian composer and teacher; born and died at Bologna. His father was an organist and organ-builder. Giuseppe followed this trade and played the organ at Bologna and the nearby towns to support the family, after his father's death. He studied counterpoint under Mattei, and in 1805 he was admitted to the Accademia Filarmonica. He wrote compositions for the church and their merit obtained him the mastership of the Cathedral at Pistoja. He succeeded Mattei as master of San Petronio in Bologna, and later became professor of counterpoint at the Liceo Filarmonica, where he remained until his death. He published a treatise on instrumentation. His opera, L'ajo nell'imbarrazzo, his psalms and his Dies Iræ, are the best known of his works.

Pinelli (pĭn-ĕl'-lē), Ettore. 1843-

Italian violinist and composer; born at Rome. After studying under Ramaciotti he went to Hanover to

take lessons of Joachim, and on his return to Rome founded a society for classical chamber-music, in conjunction with Sgambati. He also started a violin and piano school at the Accademia di Santa Cecilia, later the Liceo Musicale, of which he has been the violin teacher since 1877. He founded, and became conductor of the Orchestral Society of Rome in 1874, which has brought out St. Paul; The Creation; The Seasons; Beethoven's symphonies and many German masterpieces. Alternately with Sgambati he directs the Court concerts. His works include an orchestral overture; an Italian rhapsodie; and a string quartet.

Pinsuti (pĭn-soo'-te), Ciro. 1829-1888.

An Italian composer and singing-teacher; born at Sinalunga. When ten years old he appeared in public as a pianist, and the next year was made an honorary member of the Accademia Filarmonica at Rome. Mr. Henry Drummond took him to London, where he studied the piano under Cipriani Potter and the violin under Balgrove. In 1845 he returned to Italy, entered the Bologna Conservatory, and studied privately under Rossini. In 1848 he returned to England and taught singing in London. In 1856 he was appointed professor in the Royal Academy of Music. He trained many voices and assisted by his advice, such artists as Bosio, Graziani, Grisi, Maro, Patti and Ronconi. He represented Italy in the Exhibition at London in 1871, for which he wrote a hymn, O People of this Favored Land, to Lord Houghton's words, and in 1878 was made Cavaliere of the Order of the Italian Crown. He was a member of the orders of St. Maurice and St. Lazarus. He died at Florence. His compositions include the operas, Il Mercante di Venezia, Mattia Corvino and Margherita; a Te Deum, celebrating the acquisition of Tuscany by the Italian crown; nearly two hundred and fifty English and Italian songs, notably, I love my love; I fear no foe; The Outposts; Swallow; and Fly forth, O gentle dove.

Pinto, George Frederick. 1786-1806.

English violinist and composer; born at Lambeth. His real name was Sauters, but he took the name of his

grandfather Thomas, an excellent violinist. George inherited the talent of his predecessor. He studied with Salomon and played at concerts and in 1802 accompanied Salomon to Scotland and later went to Paris. He was also an excellent pianist, and sang well. Pinto might have been a second Mozart if it had not been for the excesses which brought his brilliant career prematurely to a close at Little Chelsea. A Shepherd Loved a Nymph so Fair; It Was a Winter's Evening; Little Warbler; and Nature, Sweet Mistress are mentioned as among Pinto's works.

Pirani (pē-rä-nē), Eugenio. 1852-

Italian pianist and composer; born at Bologna and studied at the Liceo Musicale at Bologna; took lessons in composition from Kiel, and in piano from Kullak, in whose school he taught piano from 1870 to 1880. He toured Germany, France, Italy and Russia, visited England several times, and on retiring from Kullak's Academy went to live at Heidelberg; but in 1895 he returned to Berlin. He is a contributor to numerous German and Italian periodicals, was chairman of the committee from Germany at the Exposition of Music at Bologna in 1888, is a member of the Philharmonic Societies of Florence, Bologna and Rome, and of a number of orders. His compositions include an orchestral suite, In a Heidelberg Castle; Venetian Scenes, for piano and orchestra; an orchestral ballad; songs and duets; and much piano-music.

Pisari (pē-sä'-rē), Pasquale. 1725-1778.

Italian church composer, whom Martini called the Palestrina of the Eighteenth Century. Son of a mason. Born and died at Rome. His voice was cultivated by Gasparino, and from 1752 till his death he was a supernumerary in the Papal Chapel, but he devoted his time chiefly to composition, in which Giovanni Biordi was his teacher. His poverty prevented his works from being published, but most of them are preserved in manuscript in the Papal Chapel, and several are in the Santini collection. They include a nine-part miserere; masses; eight-part motets; psalms; and Te Deums. His best works are a Dixit and a collection of motets for the church year.

Pisaroni (pē-sä-rō'-nē), Bennedetta Rosamunda. 1793-1872.

Probably the best Italian contralto of her time. Born and died at Piacenza. After studying with Pino, Moschini and Marchesi, she appeared at Bergamo, in 1811, in Griselda, Camilla, and other high soprano parts, but lost her high notes during an illness at Parma in 1813. After having cultivated a rich and powerful contralto she reappeared; created Meyerbeer's Romilda e Costanzo, sang in the same composer's L'Esule di Granata, and in Themistocles, written for her by Pacini. In 1827 she made her Paris debut as Arsace in Semiramide and also played Malcolm in La Donna de Lago, one of her favorite roles. Her face was disfigured with smallpox and her figure ungainly, yet her wonderful voice and fine acting won warm admiration for her, and she shone brilliantly in rivalry with Malibran and Sontag. Her London season in 1829 was a failure and she returned to Italy. The next two years were spent at Cadiz. She retired in 1835.

Pischek (pē'-shĕk), Johann Baptist. 1814-1873.

Bohemian barytone singer; born at Melnick. In 1835 he made his debut in Prague. Later appeared at Brünn, Presburg, Vienna and Frankfort. He sang in London with great success, especially in ballad, and introduced Lindpainter's Standard Bearer into England, as well as numerous other excellent songs. Sang Elijah in the Birmingham Festival of 1849, and took part in the concert of the New Philharmonic, in 1853. He was a favorite in all the principal towns of Germany, particularly in Frankfort, where he sang every year up to 1848. From 1844 to 1863 he was Court singer to the King of Würtemburg at Stuttgart. His repertory included operas and songs by Beethoven, Donizetti, Hérold Mozart and Weber.

Pisendel (pē'-zĕnt-ĕl), Georg Johann. 1687-1755.

German violinist; born at Carlsburg. As a choir-boy he was taught by Pistocchi and Torelli. At fifteen he was made violinist of the chapel, but in 1709 he went to Leipsic to study at the University. He took Melchior Hofmann's place as chapelmaster. In 1712 he entered the service of the Elector in the orchestra at Dresden. In 1714 he was sent to Paris, and studied with Vivaldi in Venice in 1716, and with Montanari at Rome in 1717. He succeeded Volumier as concertmaster at Dresden about 1730, and from 1731 until his death he led the orchestra at the opera. He was an able conductor and one of the best violinists of his time. He composed a number of compositions, among them a symphony; eight violin concertos; two violin and bass solos; concertos and two concerti grossi.

Pistocchi (pēs-tôk'-kē), Francesco Antonio. 1659-1726.

Italian singing-master and composer; born at Palermo, and died at Bologna. He published his Capricci puerili variamente compositi in 40 modi sopra un basso in 1667, at eight years of age. He studied under Vastamigli and Monari, and became chapelmaster of San Giovanni in Monte. He was a chorister at San Petronio in 1670. When less than twenty years of age he went on the stage, but as he did not succeed he joined the priests of the Oratorian Order. About 1697 he became chapelmaster at Ansbach. In 1700 established his famous School of Singing at Bologna, followed by others in various cities of Italy. He established the modern style of singing. In 1708 and 1710 he was president of the Bologna Accademia Filarmonica. Pistocchi's works include the operas, Leandro, Il Girello, Narciso, and Le rise di Democrito; Scherzi musicali; the oratorios, Il Martirio di S. Adriano, Maria Virgine addolorata, and La fuga di S. Teresia. He also wrote duos and trios and much church-music.

Pitoni (pē-tō'-nē), Giuseppe Ottavio. 1657-1743.

Musician of the Roman School; born at Rieti and died at Rome. At five years of age he began to study music at Pompeo Natale's School in Rome, and later was a choir-boy at San Giovanni de' Fiorentini and at the SS. Apostoli. He received lessons in counterpoint from Foggia. In 1673 he was appointed chapelmaster of Terra di Rotondo, and later in the same capacity at Assisi scored Palestrina's works in order to study his style. In 1676 he returned

as chapelmaster to his birthplace, but the next year went back to Rome to take his place at the Collegio di San Marco, where he remained until his death. He also conducted the music of San Apollinare and San Lorenzo in Damasco, San Giovanni in Laterano and St. Peter's. A large number of his works in manuscript are still preserved in the different Italian libraries, and in Proske's Musica Divina are found a mass and requiem; six motets; a psalm; a hymn; and a Christus fatus est. His Dixit is given every year at St. Peter's during Holy Week. He also wrote a service book for the entire year for St. Peter's, many masses and psalms and a history of the chapelmasters of Rome from 1500 to 1700. As a teacher Pitoni was renowned, and among his pupils were Durante, Leo and Feo, all great teachers in their time.

*** Pitt, Percy. 1870-**

English organist, composer, pianist and conductor. Born in London, but educated abroad, receiving some of his musical instruction at Paris. In 1886 he went to Leipsic, where for two years he studied under Jadassohn and Reinecke, and then went to Munich, where Rheinberger was his teacher. In 1893 he returned to London and devoted himself to composition. In 1895 he was chorusmaster of the Mottl concerts, given at Queen's Hall, and the next year was made organist and accompanist there. In 1902 he became connected with the Royal Opera at Covent Garden, first as pianist, then adviser of the Syndicate, assistant conductor in 1906, and in 1907 director of the Covent Graden Opera. Mr. Pitt is skilful in technique, broad minded and sympathetic, and is an excellent program analyst. Besides much chamber-music; piano compositions; songs and part-songs; he has written a number of orchestra suites; a concerto; and a Coronation march; an Oriental rhapsody; overture to The Taming of the Shrew; a symphonic poem, Le Sang des Crépuscules; instrumental music to Paolo and Francesca, by Stephen Philips; to Alfred Austin's Flodden Field, and for Tree's performance of Richard II.; Hohenlinden, a ballad for male voices and orchestra; The Blessed Damozel, and Schwerting, the Saxon.

Pittrich (pĭt'-trĭkh), George Washington. 1870-

German composer and conductor; born at Dresden, where he attended the Conservatory, studying under Braunroth, Draeseke, Hagen, Höppner, Kirchner and Roth. After graduating with honors he was made chorusmaster of the Court Opera at Dresden, and also taught singing at the Conservatory. During 1898 and 1899 he was director of the Hamburg Opera, and in September, 1899, went in the same capacity to Cologne. He wrote incidental music to Jungfrau von Orleans; As You Like It; Blonde Kathrein; and Meister von Clarinet; a fantasia for piano, strings and orchestra; numerous songs; and orchestral music. His opera, Marga, was given at Dresden in 1894.

Piutti (pē-oot'-tē), Karl. 1846-1902.

German organist and composer; born at Elgersburg, Thuringia. Studied at the Conservatories of Cologne and Leipsic, and after 1875 was professor in the latter Conservatory. In 1880 he took Rust's place as organist of St. Thomas' Church. His organ works comprise six fantasias; eight preludes, and five choral preludes; ten choral improvisations; three interludes; five character-pieces; wedding sonata; and a Pentecost Celebration. He has also composed some pianomsuic and songs. He is the author of Regeln und Erläuterungen zum Studium der Musiktheorie.

Piutti, Max. 1852-1885.

German musician, born at Luisenhall. Studied in Leipsic and Stuttgart. Came to the United States in 1874, and became a teacher at Wells College, Aurora, New York, of which he was for nine years director. He died at Jackson, Michigan, while writing a study of the Folk-songs of the Nations.

Pixis (pēx'-ēs), Johann Peter. 1788-1874.

German pianist, composer and teacher, and was born at Mannheim. His father was an organist, under whose tutelage Johann became an excellent pianist, and made tours with his father and brother. In 1809 he went to Munich, but in 1825 settled in Paris, and adopted Francilla Göhringer, whom he educated as an opera contralto, and toured Germany and Italy with her. He later settled at

Baden-Baden and spent the rest of his life in giving private lessons at his villa there. He composed over a hundred and fifty pieces, including a symphony; concertos; sonatas, trios, quartets and quintets, fantasias, rondos; caprices; variations and other piano-music, as well as the operas, Bibiana, and Die Sprache des Herzens.

Plaidy (plī'-dē), Louis. 1810-1874.

German pianist, teacher and writer; born at Hubertsberg, in Saxony. He was a pupil of Agthe in piano and Haase in violin, and first appeared as a violinist in Dresden. In 1831 he went to Leipsic, and took lessons in piano technique and teaching. In 1843 Mendelssohn appointed him teacher of piano at the Leipsic Conservatory, where he remained until 1865, and where he made himself famous by his ability to teach the technique of piano-playing. The last part of his life was spent in giving private lessons. The results of his knowledge and experience are preserved in his valuable book Technische Studien für das Pianofortespiel. He is also the author of a pamphlet, Das Clavierlehrer, translated into English by F. L. Ritter and John S. Wight as the Pianoforte Teacher's Guide and the Piano Teacher. He was a simple and modest man, honored and loved by all who knew him. He died at Grimma. Among his pupils were Arthur Sullivan, and the Americans, Dudley Buck, Charles C. Converse, James C. D. Parker and Frederick Grant Gleason.

Plançon (plän̆-sôn̆), Pol Henri. 1854-

French basso profundo; born at Fumay. He came of a musical family and sang remarkably well when but four years old. He began the study of music at the École Duprez. Later Sbriglia was his teacher. He made his debut as St. Bris in Les Huguenots, at Lyons, in 1877, with such success that he was engaged for two years. Going to Paris, he sang in the Lamoureux concerts, and in 1883 sang in the role of Mephistopheles. For ten years he sang at the Opéra, in the meantime making his London debut at Covent Garden in 1891, in his favorite role Mephisto, which he has sung more than a hundred times. From 1891 until 1904 he visited London annually. His first trip to America, in 1893, was attended with

such success that he has returned every winter. His repertory includes the bass parts of nearly all the standard operas. He has created Francis I in Saint-Saën's Ascanio, as well as Pittacus in Gounod's Sapho, Don Gormas in Le Cid, by Massenet, and Norfolk in Henry VIII. He has sung in Aïda, Roméo, Tannhäuser, Lohengrin, Die Meistersinger, La Favorita, etc., also as General Garrido in La Navarraise, and Phanuel in Salome, Ariofarne in Ero e Leandro by Mancinelli, the Friar in Stanford's Much Ado About Nothing, and the King in Princesse Osra.

Planquette (plän̆-kĕt), Jean Robert. 1850-1903.

French operatic composer; born and died at Paris. Studied under Duprato at the Conservatory, and made his essay in composition with chansonettes and songs for the Cafés-concerts. These made him popular and he soon brought out his first operettas, Le serment de Madam Grégoire and Le Paille d'Avoine, in 1874. His best known operetta, Les Cloches de Corneville or The Chimes of Normandy, appeared at the Folies Dramatique in 1877. At first it was a failure but it suddenly became popular and was such an immense success that it was played successively four hundred times. Then followed Le Chevalier Gaston; Les Voltigeurs de la 32me; Rip Van Winkle; Nell Gwynne, or Colombine; La Cremaillerie; Surcouf; La Cocarde Tricolore, and Le Talisman, Panurge, and Mam'zelle Quat' Sous. The Old Guard and Paul Jones were written expressly, where they appeared in 1887 and 1889. Planquette's music is clever, melodious and charming. His Marche des Sambre et Meuse was added to the list of songs of a number of regiments. He left an operetta, Paradis de Mahomet, found among his papers and recently performed at Paris with great success.

Plantade (plän̆-tăd), Charles Henri. 1764-1839.

French teacher, conductor and composer; born at Pontoise. He learned to sing and play the violoncello at the school for the King's pages, which he entered at the age of eight. Later he took lessons in composition from Langlé, piano from Hullmandel, and harp under Petrini. In 1797 he be-

came singing-teacher in the Campan School at Saint-Denis. In 1802 he was made professor at the Conservatory, later went to Holland as Court chapelmaster, but returned to Paris in 1810. In 1816 he became chapelmaster to Louis XVIII., from whom he had received the cross of the Legion of Honor in 1814, but in 1818 he returned to the Conservatory and there remained until 1828. Having lost all his appointments by the Revolution of 1830 he retired to Batignolles, but removed again to Paris shortly before his death. His first operetta, Les Deux Sœurs, appeared in 1791, and was followed by twelve others, among them Les souliers mordorés; Romagnesi; Bayard à la Ferte; Palma; Zoé; Le Mari de Circonstance. From 1812 to 1815 he was stage director at the Opéra.

Planté (plän-tā), François. 1839-1898.

French pianist; born at Orthes, in the Basses Pyrénées, and died at Périgueux. He studied first under Madame Saint-Aubert, and when only ten he became a pupil of Marmontel at the Conservatory in Paris, and won the first prize within seven months. Spent three years in concert playing, but in 1853 went back to the Conservatory and took lessons in harmony and figured bass from Bazin. He then retired to his home for ten years and did not return to Paris until 1872, a finished virtuoso. He made successful tours on the Continent, and in 1878 visited London. His style was intelligent, reposeful and charming, his repertory wide, and his few compositions, transcriptions of the classics, carefully written. He was a Chevalier of the Legion of Honor.

Platel (plă-tĕl), Nicolas Joseph. 1777-1835.

French violoncellist and composer; born at Versailles. Studied under Duport and Lamare and in 1796 was engaged at the Theatre Feydeau, but the next year he followed a singer to Lyons and did not return to Paris till 1801. For five years he was at the head of the Paris cellists. In 1805 started on a concert-tour which took him through France and in 1813 to Antwerp, where he became cellist at the Opéra. In 1824 he went to Brussels and there played at the Opéra and taught cello at the Royal School of

Music. Batta, Demunck and Servais were among his pupils. His published works include some six concertos; three sonatas; six romances; caprices; and eight variations for the cello; and six duets and three trios for cello and violin. He died at Brussels.

Platt, Charles Easton. 1856-

Teacher and composer; born of American parents, at Waterbury, Connecticut. He took organ lessons from Eugene Thayer in Boston in 1875 and 1876, and was a pupil of the New England Conservatory of Music. He studied the piano under Hills and Lang, and harmony from Emery. Returning to Waterbury he continued his organ study with Julius Baier, junior, and in 1877 went to Germany to study under Haupt for organ, Ehrlich, Kullak and Raff for piano, and in theory and composition had Kiel, Bargiel and Neumann for teachers, and spent two summers with Liszt at Weimar. Since his return to the United States in 1882 he has been one of the faculty of the Detroit Conservatory and a member of the Music Teachers' National Association. He has written theme and variations in B minor, for piano, violin and cello; variations in D minor for strings; a piano sonata; in four movements; nocturnes; waltzes; and mazurkas.

Playford, Henry. 1657-1710.

Son of John Playford, whom he succeeded in business in 1684. Born and died in London. Was a partner of Richard Carr at the Middle Temple Gate, opposite St. Dunstan's Church, but later became proprietor. The date of his death is uncertain. He continued the publication of his father's works, and himself issued the Theatre of Musick; Banquet of Musick; Blow's Ode on the Death of Purcell; ten sonatas, and a Te Deum, and Jubilate for St. Cecilia's Day, both by Purcell; Purcell's Orpheus Britannicus; Blow's Amphion Anglicus; a collection of original Scotch tunes. The publication of The Pleasant Musical Companion resulted in the organization of a club which gave concerts three times a week at a London coffee-house and one which met weekly at Oxford.

Playford, John. 1623-1687.

An English music-publisher and composer; son of John Playford of Norwich. He was a bookseller in

1648, and in 1650 published The English Dancing Master, containing rules for country dances, with music to them for the treble violin. This work went through seventeen editions up to 1728, after his death being brought out by Henry Playford and later by William Pearson and William Young. Playford's shop was near the Temple Church, of which he was clerk from 1653. He was an industrious worker, popular with the prominent men of his day, who called him Honest John Playford, and his works include all the prominent publications up to 1685, when he was succeeded by his son Henry. The first edition of his Introduction to the Skill of Musick was published in 1654. For almost a hundred years this was the standard text-book and from it many had their musical training. Other books published were Psalms and Hymns in Solemn Musick; The Whole Booke of Psalms with the usual Hymns and Spiritual songs; Hilton's Catch that Catch Can; The Musical Companion; Courtly Masquing Ayres; Musick's Recreation on the Viol, Harp-way; Musick's Delight of the Cither; Musick's Handmaide, new lessons for the Virginals and harpsichord; Apollo's Banquet, and many others.

Pleyel (plī'-ĕl), Camille. 1788-1855.

Son of Ignaz Pleyel; born at Strasburg, and died at Paris. His father and Dussek were his teachers, and for a time he resided in London but returned to Paris and became a partner of his father's in the piano-house. On his death he was succeeded by Auguste Wolff. He composed a few pieces for piano, some with strings; duets; trios; quartets; sonatas; fantasias; nocturnes; etc., and was a good pianist.

Pleyel, Ignaz Joseph. 1757-1831.

Composer and founder of the firm of Pleyel, Wolf et Cie., the famous Paris piano-makers. Born at Rupperstha1, near Vienna. He studied piano under Vanhall and lived for five years with Haydn, whose favorite pupil he was. In 1777 he became chapelmaster to Count Erödy, but was allowed to go to Italy, where he spent four years in study. In 1781 he returned to Vienna, but went to Strasburg in 1783 as assistant chapelmaster of the Cathedral. In 1791 he

was invited to conduct the Professional concerts in London, where he was a friendly rival of his old master, Haydn. He returned to Strasburg, but revolutionary troubles caused him to settle in Paris in 1795. Here he entered business as a music publisher, and, in 1807, founded a piano factory. He gave up composing and retired from active life to spend his last years on his estate, near Paris. His compositions were extremely popular for some time and he promised to be a worthy successor of Haydn, but his work was so prolific that his invention failed. His later compositions are only arrangements of the former ones, and consequently his better works are now neglected. He wrote twenty-nine symphonies; two concertos; duets, trios, quartets, quintets, sextets for strings; a septet; six grand sonatas; songs; church-music, and two operas, Ifigenia en Aulide and Die Fee Urgele. His pianos are famous for their easy action and singing tone. Chopin made his debut in Pleyel's rooms in 1831.

Pleyel, Marie Félicité Denise. 1811-1875.

Wife of preceding. Born in Paris; studied piano under Moscheles, Harz and Kalkbrenner, and became a celebrated pianist when only fifteen. She played in Belgium, Germany, Austria, Russia and England, as well as in her native land, and was highly regarded by Mendelssohn, Schumann, Liszt, Fétis and Thalberg. From 1848 to 1872 she taught piano at the Brussels Conservatory. Her death occurred at St. Josse-ten-Noode, near Brussels.

Poglietti (pōl-yā'-tē), Alessandro. -1683.

Seventeenth Century composer of program music, organist of St. Steven's chapel, Vienna, from 1661 to his death, which occurred during the Turkish invasion in 1683. Nothing else has yet been found about his career. His name was formerly thought to be Polietti and he is sometimes considered of German birth, but he was probably an Italian of the Venetian School, as his works attest. His compositions, chiefly for the organ and clavier, have, for the most part, remained in manuscript. His best known work is twelve ricerari for the organ, strikingly similar to Bach's fugues. Of his

clavier music four suites have been published. Certain movements of these suites are descriptive, imitating the cackling of a hen, the crowing of a cock, and the song of a nightingale. Other numbers bear such titles as the Bohemian Bagpipes, Dutch Flageolet, Hungarian Fiddles, and Juggler's Rope-dance. Three of these suites have been published recently in the Denkmäler der Tonkünst in Oesterreich.

Pohl (pōl), Karl Ferdinand. 1819-1887.

Learned German critic and biographer; born at Darmstadt, of a musical family. In 1841 he went to Vienna, where he studied under Sechter, and from 1849 to 1855 was organist at the Protestant Church in Gumpendorf, a suburb of Vienna. In 1862 his interesting history of the glass harmonica appeared, and in 1863 he went to London, where for three years he hunted the material used in his valuable work, Mozart and Haydn in London, which was published at Vienna in 1867. Then, at the instance of Otto Jahn, he began to collect information for a biography of Haydn, the first and second volumes of which came out in 1875 and 1882, but he died before it was completed, leaving the work to Mandyczewski to finish. On his return to Vienna he had been appointed archivist and librarian of the Society of the Friends of Music and filled the post ably until his death. He also published Die Gesellschaft der Musikfreunde und ihr Conservatorium in Wien, and was correspondent for several periodicals.

Pohl, Richard. 1826-1896.

German writer of note, and strong advocate of the Wagner cause. He was born at Leipsic, and, after studying philosophy and music at Göttingen and Leipsic, taught for a short time at Gratz University, and in 1852 went to Dresden. Two years later he settled in Weimar, where his intimacy with Liszt made him a champion of the new school of music. In 1864 he he moved to Baden-Baden and there remained until his death. He was an editor of the Neue Zeitschrift für Musik and published many pamphlets, and articles in the musical periodicals, at first under the name Hoplit. His works include a German translation of the collected writings of Berlioz;

Richard Wagner, in Waldersee's Vorträge; Richard Wagner, Studien und Kritiken; Franz Liszt; Hector Berlioz, Studien und Erinnerungen; and Die Höhenzüge der Musikalischen Entwickelung. He also wrote the connecting text to Schumann's Manfred and to Schumann's Prometheus, besides the comedy Musikalische Leiden, and Gedichte. His songs, ballads and male choruses are pleasing and he has also composed a melodrama, Die Wallfährt nach Kevelaar; a reverie, Abendlied, for string orchestra; and a nocturne, Wiegenlied, for piano and violin.

Poise (pwäz), Jean Alexandre Ferdinand. 1828-1892.

French operatic composer; born at Nimes. He studied at the Paris Conservatory under Adam and Zimmermann and won the second Grand Prize of Rome, in 1852. His music flows easily and melodiously and has won popularity. His first opera, Bonsoir, voisin, was played for a hundred nights at the Theatre Lyrique, in 1853. Les Deux Billets; La Surprise de l'Amour; and L'Amour Médecin, are among his best. He is also the author of Les Charmeurs; Le Thé de Polichinelle; Le Roi Don Pèdre; Le Jardinier Galant; Les Absents; Corricolo; Les Trois Souhaits; Joli Gilles, and Médecin Malgré Lui, his last, played in 1887; and some four-part music. His opera, Carmosine, has not been given. His oratorio, Cecilie, was performed in 1888. He died at Paris.

Poisot (pwä-zō), Charles Émile. 1822-

A French pianist, composer, and writer; born at Dijon. He studied the piano under Senart, Adam, Stamaty, and Thalberg; counterpoint from Leborne, and composition at the Conservatory under Halévy from 1844 to 1848. He returned to Dijon and founded the Conservatory, where he has been the director since 1868. A few years later he established a sacred and classical musical society at Dijon, and he is also one of the promoters of the Society of Composers at Paris. He has written an Essai sur les Musiciens Bourguignons, and Histoire de la Musique en France, and many articles for the numerous musical periodicals with which he has been connected; also biographical notices of several great musicians, as

well as treatises on harmony and counterpoint. Among his compositions are the operas, Le Paysan; Le Prince de Galles; Les Spendlers; Francesco, and several parlor operas; the cantata, Jeanne d'Arc; motets; a Stabat Mater; a requiem; and other church-music; piano and string duets and trio; fantasies; a scherzo; and Exercises de Mécanisme, for the piano.

Polaroli. See Pollarolo.

Pole, William. 1814-1900.

English amateur composer, organist and writer of considerable note; born at Birmingham. Although by profession a civil engineer, he held the post of organist at St. Mark's, London, from 1836 to 1866. In 1860 he took the degree of Bachelor of Music from Oxford, and in 1867 the Doctor's degree. From 1878 to 1890 he was examiner of musical degrees in London University. His compositions are few, a cantata on the hundredth psalm; some organ-music; and four-hand piano accompaniments to classical songs. He has written many excellent articles for musical and other periodicals, and a report on the musical instruments in the Exhibition of 1851. His most valuable works are the Philosophy of Music, and the Story of Mozart's Requiem.

Polidoro (pō-lĭ-dō'-rō), Federigo. 1845-

Italian teacher, lecturer and writer; born at Naples. He studied singing and piano with his father, and theory and composition with Lillo and Conti. He became a noted lecturer in Naples, and since 1874 has been professor of æsthetics and musical history at the Naples Conservatory. Under the nom de plume Acuti, he has contributed much to the Gazzetta Musicale of Milan, and the Neapolitan Journal of Philosophy and Letters. He has written excellent biographical and critical sketches of great composers. His compositions are sacred and chamber-music; but most of them have not been printed.

Polko (pôl'-kō), Elise. 1823-1899.

A mezzosoprano singer; born at Leipsic. She studied under Garcia at Paris, and sang in opera at Frankfort for a short time, but on marrying Eduard Polko, she retired from the stage. After her husband died she settled at Munich, where she remained until her death. Many of her books are intimately connected with music and have been approved in spite of their sentimentality, Ein Frauenleben and Unsere Pilgerfahrt as examples. Other works are Musikalische märchen; Faustina Hasse; Die Bettelroper; Alte Herren, dealing with the six predecessors of Bach at St. Thomas' Church; Verklungene Akkorde; Erinnerungen an F. Mendelssohn-Bartholdy; Niccolò Paganini und die Geigenbauer; Vom Gesang; and Aus der Künstlerwelt. Many of these have been translated into English, and nearly all printed twice or more.

Pollarolo (pôl-lä-rō'-lō), Carlo Francesco. 1653-1722.

Italian composer. Born at Brescia. Died at Venice. He studied under Legrenzi, and in 1665 entered St. Mark's Cathedral, Venice, as a chorister; became second organist in 1690; and from 1692 till his death was assistant chapelmaster there. His works include some sixty-eight operas, dating from 1684 to 1721, ten of which are extant — Le Pazzie degli amanti; Genuinda; Gl'inganni felici; Roderico; La Forza Della Virin; Ottone; Faramondo; Semiramide; Marsia deluso; and Ariodante.

Polledro (pôl-lā'-drō), Giovanni Battista. 1781-1853.

Noted Italian violinist, conductor and composer. Born and died at Piovà, near Turin. After studying under lesser masters he had lessons for a while from Pugnani, through whom he obtained a place in the Court Theatre. He made his debut in 1797; went to Milan in 1801, and in 1804 was appointed first violinist at the theatre in Bergamo. Shortly after he left for Russia, and after living at Moscow for five years visited St. Petersburg and Warsaw. Became leader of the Dresden Orchestra in 1814. Ten years later he gave up that position to become director of the King's orchestra at Turin, and in 1844 retired to Piovà. Works: For violin, eight concertos, variations, duets, trios and solo studies; for orchestra, a pastoral symphony, a bassoon concerto, and a mass and miserere.

Pollini (pôl-lē-nē), Francesco Giuseppe. 1763-1846.

Italian pianist and composer; born at Laibach, in Illyria. Took piano

lessons from Mozart in Vienna, and in 1793 went to Milan, where he studied under Zingarelli. Was made professor of piano at the Milan Conservatory in 1809. In 1820 he published thirty-two Esercizi in forma di toccata, dedicated to Meyerbeer, in which the first use of three staves was made, thus enabling the melody to be sustained in the middle region of the instrument, while each hand plays elaborate passages above and beneath it, producing nearly the same effect as four hands. This method was later employed by Liszt and Thalberg. Bellini dedicated his La Sonnambula to Pollini. Pollini was a fine executant and held in great esteem by the musicians of his time. He wrote a method for piano, as well as sonatas; caprices; variations; toccatas; fantasias; rondos; a Stabat Mater; a cantata; and stage pieces.

Pollitzer (pôl-lĭts-ĕr), Adolphe. 1832-1900.

Hungarian violinist and teacher; born at Budapest. He early went to Vienna, studied the violin under Böhm, and composition under Preyer, and took the first violin prize at the Conservatory in 1846. He later had instruction from Alard at Paris. In 1851 he went to London and there remained the rest of his life, for many years leading the orchestra of Her Majesty's Theatre; also the New Philharmonic and the Royal Choral Society. His reputation was made, however, as professor of violin at the London Academy of Music, where he was engaged from 1861 to the time of his death, becoming director of that institution in 1890. His original compositions include ten caprices for the violin, and several small works for violin and piano.

Ponchielli (pôn-kĭ-ĕl′-lē), Amilcare. 1834-1886.

Italian operatic composer of considerable talent; in his day ranked next to Verdi by the Italians. Born at Paderno Fasolara, near Cremona. Was a pupil of the Milan Conservatory from 1843 to 1854. For a time he was organist at Cremona, and there in 1856 brought out his first opera, I promessi sposi, but the libretto being poor it failed. In 1861 he produced La Savojarda, later revised as Lina. Roderico, rè de' Goti, La Stella del Monte, and Bertrand de

Born followed; but his name was not made until 1872, when he was given funds to revise and reproduce his first opera at the Teatro dal Verme in Milan. Its success was immediate. In 1873 he wrote a seven-act ballet, Le due gemelle, for La Scala, and followed it by the operas, I Lituani; La Gioconda; Il Figliuol Prodigo; and Marion Delorme. The opera, I Mori Valenza, was found after his death, which occurred at Milan. The text of La Gioconda, his best work, was written by Arrigo Boito, and is based on Hugo's tragic story, Angelo, Tyran de Syracuse. It was given in London in 1883, and had its first production at New York the same year. Ponchielli's style is unconventional for Italian Opera, being more like that of Wagner. His music is melodious, fanciful and dramatic. Besides operas and the ballet already mentioned he brought out another ballet, Clarina; the scherzo or farce, Il parlatore eterno; a cantata to the memory of Donizetti; Il 29 maggio, a funeral march for Manzoni; a hymn for Garibaldi; and music for the Cathedral at Piacenza, of which he was made chapelmaster in 1881.

Poniatowski (pō-nĭ-ä-tôf′-shkĭ), Prince Joseph Michel John. 1816-1873.

Also given Josef Michel Xavery Françiszek Jan. Composer and singer; born at Rome. His father, Stanislas II., was the last King of Poland. His uncle, Prince Poniatowski, died at the battle of Leipsic in 1812. Joseph became a naturalized Tuscan, and in 1848 was created Prince of Monte-Rotondo by the Grand Duke Leopold II., who sent him as plenipotentiary to Paris. He settled there in 1854 and was made a naturalized citizen by an Imperial decree, afterwards becoming a senator. He was a music pupil of the Lyceo at Florence, studied also under Ceccherini, and made his debut as a tenor-singer at the Pergola Theatre in that city. He took the title role in Giovanni da Procida, his first opera, on its production at Lucca, and after that wrote many operas for Italian and French theatres, including Don Desiderio; Ruy Blas; Bonifazio; I Lambertazzi; Malek Adel; Esmeralda; La Sposa d' Abido; Piene de Medicis; Au travers du Mur; L'Aventurier; and La Contessina. He also brought out Gelmina, and Au travers du Mur in London. Selections

from his mass in F were also sung at His Majesty's Theatre in 1873. Among his songs the Yeoman's Wedding Song is popular. His music is technically good, but lacks the touch of genius. He died at Chiselhurst, England, whither he followed Napoleon III. into exile.

Poole, Elizabeth. 1820-1906.

English mezzosoprano singer; born and died in London. When seven years old she played in pantomime at the Olympic Theatre, and represented the Duke of York with Mr. Kean as Richard, Albert to Mr. Macready's Tell, Ariel, and other child parts. In 1834 she made her operatic debut, and, after visiting in America in 1839, was engaged at Drury Lane in 1841. From that time until her retirement in 1870 she sang in opera, appearing in Don Giovanni; Maid of Artois; Maritana; Bohemian Girl, in which she introduced into her part of the gypsy queen the song, 'Tis Gone, the Past is All a Dream, written for her by Mr. Balfe; Daughter of the Regiment; and the Huguenots. She was very popular in concerts, especially for her ballad singing. Her voice was rich and sympathetic, her compass wide, and her acting simple and charming. She died at Langley, Bucks.

Popper (pôp'-pĕr), David. 1846-

Violoncellist; born at Prague. He received his musical training at the Conservatory in his native city, under Goltermann. In 1863 he toured through Germany. Von Bülow played in concerts with him and obtained for him the title of chamber virtuoso to Prince Hohenzollern. Continued his tour through Holland, Switzerland, and England, and on returning to Austria in 1867 made his Vienna debut. For five years he was solo cellist at the Court Opera, but in 1873 he resigned and resumed his journey, visiting the principal European cities, and touring the provinces, Ireland and Scotland. Since 1896 he has been professor at the Royal Conservatory in Budapest. Popper is one of the greatest of contemporary cellists. He plays in a polished, classical style, though full of expression, and his tone is large. His numerous works for his instrument are excellent and popular. They include Sarabande and Gavotte; Drei Stücke; Spinning Song; and suite in A; polonaise; serenade; suite, Im Walde; concertos in C and B minor; Scottish fantasie, etc.; besides forty studies, published in four volumes, called The Monumental Violoncello School.

Porges (pôr'-gĕs), Heinrich. 1837-1900.

Bohemian musical journalist and conductor; born at Prague, and died at Munich. Studied piano under Müller, harmony under Rummel, and counterpoint under Zwonar. He composed some songs, taught in the Royal School of Music at Munich, and directed the King's music, after 1871, as well as the Porgesschen Gesangverein, which he founded in 1886. He was one of the editors of the Neue Zeitschrift für Music in 1863, and of the Süddeutsche Presse at Munich, and zealously championed Wagner and his cause. He also wrote some songs, and numerous essays, among them Über die Aufführung von Beethovens 9 symphonie unter Wagner, and Die Bühnenproben zu den 1876er Festspielen.

Porpora (pôr-pô'-rō), Niccolo Antonio. 1686-1766.

Italian teacher and composer; born and died in Naples. He always wrote his name Niccola, but in his works it is printed Niccolo. His father was a bookseller and Niccolo was well educated. His musical training was received from Padre Gaetano of Perugia, and Mancini at the Conservatorio de San Loreto. He became chapelmaster to the Portuguese ambassador, and produced his first opera, Basilio, rè di Oriente, in 1709, at the Fiorentini Theatre in his native city, and in 1710 wrote the opera, Berenice, for the Capranica Theatre at Rome. About two years later he set up his famous singing school at Naples, and in 1719 he became one of the faculty of the Conservatory at San Onofrio. He is considered the greatest singing-teacher that ever lived, and his pupils, Farinelli, Caffarelli, Mingotti, Uberti, Tosi, and other famous singers, bear witness to his perfect technical training. He started for Vienna in 1725, but stopped en route at Venice, where he taught at La Pietà, one of the schools for girls, and later at the Conservatorio degli Incurabili. In 1728 he went to Dresden, where he taught Princess Marie Antoinette and

was director of the Court Opera. His compositions up to that time include the operas, Flavio Anicio Olibrio; Faramondo; Eumene; Issipile; Adelaida; Semiramide; Imeneo in Atene; Siface; Meride e Selinunte; and Ezzio. In 1729 he was given leave of absence to go to London, where he was placed in rivalry with Handel. The next year he obtained a lease of the King's Theatre, displacing Handel, and by introducing Farinelli he nearly conquered his rival, but on the departure of Farinelli in 1736 Porpora was forced to close his house with almost as heavy loss as Handel sustained, when a few weeks later he became a bankrupt. He now settled at Venice and shortly became director of the Ospedaletto Conservatory.

In 1745 he moved to Vienna in the retinue of the Venetian ambassador, and stayed there for three years, spending part of his time in teaching Haydn. From 1748 to 1751 he was in Dresden. He returned to Naples between 1755 and 1760, and there spent the remainder of his life as chapelmaster of the Cathedral, and head of the Conservatory of San Onofrio. At his death he was so poor that a subscription had to be raised for his burial expenses. His operas are almost entirely devoid of dramatic interest and are but elaborately ornamented pieces showing the qualities of the singers. His six oratorios are also forgotten. He shows real ability in his cantatas. He also wrote many masses and other church-music. Biographies of him by Marchese Villarosa and Clément are included in Memorie dei Compositore and in Musiciens Célèbres.

Porta (pôr'-tā), Constanzo. 1530-1601.

Franciscan monk; known for his church-music and madrigals. Born at Cremona, Italy; he studied at Venice under Willaert, and there in 1555 published his first work, a book of motets, which were followed by four other books up to 1585, containing motets. He was chapelmaster at the Cathedral in Osima from 1552 to 1564; at the Franciscan Chapel in Padua from 1565 to 1567; at the leading church in Ravenna till 1575; then at Santa Casa in Loreto, but again at Ravenna; and finally back to Padua, where he was at the Cathedral in 1585, and at San Antonio again

from 1595 until his death. Porta published two volumes of introitus and a book of masses. He also wrote psalms, hymns, lamentations, madrigals, and a treatise on counterpoint. In Hawkins' History is a piece for four voices, published in 1600 in L'Artusi Overo delle Imperfettioni della moderna musica by Artusi of Bologna, which may be sung backwards and upside down.

*** Porter, Frank Addison. 1859-**

Teacher and composer; born at Dixmont, Maine. When eleven years old he began to study music in his native place, later studied in Bangor, Maine, where he sang in St. Mary's Catholic Church, and occasionally played the organ. Going to Boston he entered the New England Conservatory of Music in 1879, taking lessons in piano, organ, voice, harmony, theory, counterpoint and conducting from Turner, Emery, Tamburello, Parker, Chadwick and Zerrahn. In 1885 he was appointed professor of piano, and in 1892 organizer and superintendent of the Piano Normal Department of the Conservatory, a position which he still retains. In 1893 he went to Germany to finish his studies under Hofmann, Freitag and others at Leipsic. He has composed much piano-music, including prelude and fugue, and prelude and fughetta; two mazurkas; a nocturne; romance; melody; To the Woodlands, containing seven numbers in different forms; In the Springtime; a sonatina; Four Easy Pieces; Practical Finger Exercises; the New England Conservatory Course for Piano; two books, and thirty-five other selected pieces with some original ones, and a number of songs for solo voice, as well as seven short responses for quartet or chorus. He has given occasional concerts in Boston. Mr. Porter does not confine his activities to the Conservatory but gives private lessons at his studio in Steinert Hall, Boston. He ranks high among teachers of music, and his works are of great value to teachers as well as pupils.

Portogallo (pôr-tō-găl'-lō) (Portugal), Marcus Antonio. 1762-1830.

A Portuguese operatic composer, whose real name was Marcus Antonio da Foseca. Born at Lisbon; he was educated at a seminary, where the priests gave him his first lessons in

music. Borselli, the opera singer, was his vocal teacher, and he studied composition under the chapelmaster at the Cathedral. In 1782 Borselli obtained for him a post as accompanist in the Opera at Madrid, but in 1787 he was sent to Italy to study by the Portuguese ambassador. His operas were L'Eroe cinese; La Bacchetta portentosa; Il Molinaro; L'Astuto, ossia La Vedova raggiratrice. In 1790, on returning to Lisbon, he was created chapelmaster to the court. The next nine years he spent in Italy, where he produced about twenty-five operas. Fernando in Messico, written for Mrs. Billington and played at Rome in 1798 is considered by some his masterpiece. From 1799 to 1810 he wielded the baton at the San Carlos Theatre in Lisbon, where for some time Catalini sang; then, following the Royal family to Brazil, he was appointed general director of music in 1811. In 1813 the Royal Theatre was opened at Rio de Janeiro, and the same year he and his brother, Simão, a church composer, were placed in charge of the new Conservatory at Vera Cruz. Two years later he made a last visit to Italy, bringing out Adriano in Siria at Milan. He then returned to Brazil and spent the rest of his life at Rio de Janeiro. Some thirteen of his forty operas are now extant. He also wrote pieces for special occasions; farces and burlettas for Lisbon and Rio de Janeiro; masses, five with orchestra and five with organ, etc.; two Te Deums, with orchestra; psalms, with orchestra; and other church-music.

Potter, Philip Cipriani Hambly. 1792-1871.

Pianist and teacher; born and died at London. He came from a musical family, and at seven years of age began to study the piano with his father, a teacher of repute in London. Later was a pupil of Attwood in counterpoint, Callcott and Crotch in theory, and for five years of Woelfl. In 1816 an overture of his was played at a Philharmonic concert, and shortly afterward he made his debut at a performance of that society. His works were coldly received and he went to Vienna, where during 1817 and 1818, he studied under Förster and held friendly intercourse with Beethoven, who commended his work. In 1821 he became professor of piano at the

Royal Academy of Music, and from 1832 to 1859 was principal of that institution. He trained many pupils who later attained eminence, and set the Academy on a sure financial basis. From 1858 to 1865 he was treasurer of the Society of British Musicians. He did not give up his conductorship of the Madrigal Society, given him in 1855, until 1870. He also frequently directed the Philharmonic concerts and made a fine reputation as a conductor as well as a pianist. His works are now nearly all neglected. He wrote nine symphonies; four overtures; three concertos; a concertante; sonatas, for piano solo, and a sonata di bravura; fantasias; two toccatas; six sets of variations; transcriptions; and many other compositions for piano. He also edited the Complete Piano Works of Mozart, and Schumann's Album für die Jugend, and wrote Recollections of Beethoven. His Hints on Orchestration appeared in the Musical World in 1836. Only a few months before his death he played at a private concert in the first performance of Brahms' requiem in London. An exhibition or scholarship, bearing his name, was founded at the Royal Academy of Music.

Pougin (poo-jăn'), François Auguste Arthur Paroisse. 1834-

Known as Arthur Pougin. A French musician and writer of note; born at Chateauroux, Indre. The son of itinerate actors; he was first instructed in music by his mother. At the Paris Conservatory he studied the violin under Alard and Guérin, and harmony under Reber and Lhôte, later finishing in violin under Bérou. In 1855 he became conductor of the Theatre Beaumarchais; later led the Musard concerts, and from 1860 to 1863 the orchestra of the Opéra Comique, while from 1856 to 1859 he was assistant conductor and director of rehearsals at the Folies Nouvelles. He then gave up these positions, discontinued teaching and devoted himself to literature of all kinds, especially music. He was musical critic of the Événement, Le Soir, Le Tribune, and since 1878 of the Journal Officiel. He also contributed to the France Musicale, Chronique musicale, L' Art Musical, Le Guide Musical, Revue de Monde Musical, and Le Theatre. He was editor of the Revue

de la Musique in 1876, and has held that position on Le Ménestrel since 1885. Through his efforts a national festival was held at Rouen in 1875 in honor of the centennary of Boieldieu, and he has aided Lamoureux in forming a Société d'Harmonie Sacrée. He edited the articles on musical subjects in Larousse's Dictionnaire universel and the new edition of Dictionnaire Lyrique by Clément and Larousse. He is an officer of the Academy, and in 1905 was decorated with the Order of the Crown by the King of Italy. His largest work, the Supplément to Fétis' Biographie Universelle des Musiciens, was published in two volumes in 1878 and 1880. Among his early works were Musiciens français du XVIIIe siècle; a biography of Meyerbeer, and numerous biographies of important musicians. His essay on The Situation of Composers of Music, and the Future of Music in France appeared in 1867. He also wrote on Musical Literature in France; Figures of the Comic Opera; on the Question of the Liberty of Theatres; on the Question of the Theatre Lyrique; on the Theatre of France during the Revolution; The Real Creators of the French Opéra, Perrin and Cambert; Historical essay on Music in Russia; Actors and Actresses of Former Times; and Origin of the Gamut and the Seven Notes which Compose It. His most important work is his biography of Giuseppe Verdi, published in Italian in 1881, and translated by J. E. Matthew in 1887. He found the record of Verdi's birth and thus settled a much disputed point.

Powell, Maud. 1868-

American violinist; born at Peru, Illinois. The family moved to Aurora, and there she had her first training under Mr. Fickensher; studied under William Lewis at Chicago and laid the foundation of an excellent style, developed later under Schradieck at Leipsic and Dancla in Paris. After playing in London, and touring England with José Sherrington, she became one of Professor Joachim's favorite pupils at the Hochschule in Berlin, and in 1885 made her debut at the Philharmonic Society, with Bruch's concerto in G minor. The same year she appeared for the first time in America at the concerts of the New York Philharmonic. She

has toured this country under Thomas, Seidl, Damrosch, Gericke, Nikisch and others, and in 1892 visited Germany and Austria with the New York Arion Society. She played at the World's Columbian Exhibition in Chicago, read an article on Woman and the Violin before the Women's Musical Congress, and appeared in the Symphony concerts. She organized a string-quartet in 1894; went abroad in 1898; performed at the Philharmonic and Saturday Popular concerts in London, and with Hallé and Scottish Orchestras in other cities; visited Holland, Belgium, Germany, France, Austria, Russia and Denmark, and after a short tour through the United States returned to London in 1901. Early in 1906 she gave forty concerts in South Africa. During the fall of 1907 she appeared in New York, and also with the Thomas Orchestra in Chicago. She has introduced to America Saint-Saëns' concerto in C minor; Arensky's violin concerto; Lalo's concerto in G major, and works of American composers, as well as Dvořák's violin concerto, played under his own direction at a New York Philharmonic concert. Miss Powell, or rather Mrs. H. Godfrey Turner (she was married in 1904), possesses a technique so fine, a style so broad, and such excellent powers of expression and interpretation that she is considered probably the greatest woman violinist of the world, as well as the best violinist of America. She is unaffected and calm in her playing, yet has spirit and personal charm which delight her hearers. Her home is at Mt. Vernon, New York.

Pradher (prä-dăr), Louis Barthélemy. 1781-1843.

Pianist and teacher, son of a violinist; born at Paris. Studied under his uncle, Lefèvre, and at the Royal School of Music under Gobert. Madame Montgeroult was his teacher for a short time, and later, at the Conservatory, he studied under Gobert and took theory from Berton. Married André Philidor's daughter. In 1802 he took Hyacinthe Jadin's position as professor of piano at the Conservatory. He taught the daughters of Louis Philippe, and was Court accompanist to Louis XVIII. and Charles X. He married for his second wife the opera singer, Félicité More,

and in 1827 retired, on a pension, to Toulouse, where he was professor of the Conservatory for some time. He died at Gray, Haute Saône. His compositions include the comic operas, Le Chevalier d'Industrie; La Folie Musicale; Jeune et Vieille; L'Emprunte Secret; Philosophie en voyage; and Jenny la Bouquetière; and numerous compositions for the piano.

Präger (prā'-gĕr), Ferdinand Christian Wilhelm. 1815-1891.

German pianist, teacher, composer, and writer; born at Leipsic. His father was a violinist and composer, and Ferdinand early showed musical ability. He played the cello at nine years of age, but Hummel advised him to turn to the piano, and after studying under him and Pape he set up as a teacher at The Hague, though only sixteen years old. In 1834 he went to London and spent the rest of his life there, highly esteemed as a teacher. In 1842 Schumann appointed him London correspondent to the Neue Zeitschrift für Musik. He was a staunch Wagnerite and through his influence Wagner conducted the Philharmonic concerts at London in 1855. His works include an overture, Abellino; a piano trio; and a symphonic prelude to Manfred. A collection of his piano-pieces, Präger Album, was published at Leipsic. His book, Wagner as I Knew Him, was published in 1885, and republished in 1892, despite contentions and criticisms. To him is also due the translation of Naumann's History of Music.

Prætorius (prā-tō'-rĭ-oos), Hieronymus. 1560-1629.

This name is the Latin equivalent of Schultz, the name of a number of German musicians. Hieronymus was born and died at Hamburg. He was taught by his father, studied at Cologne, and in 1580 became town cantor at Erfurt. Two years later he succeeded his father as organist of St. James' Church, Hamburg, a position which he held for the rest of his life. With Decker, Scheidemann, and his son Jacob, he brought out the Hamburger Melodeyen-Gesangbuch, in which are some twenty chorale settings, for four voices, by him. His other works are collected as Opus Musicum, in five books, containing cantiones sacræ; magnificat; Liber missarum; cantiones variæ; and cantiones novæ. His son Jacob (1586-1651), a pupil of Sweelinck, was organist of St. Peter's Church at Hamburg, and was also known as a teacher and composer. His wedding songs were very fashionable.

Prætorius, Michael. 1571-1621.

German composer and writer; born at Kreuzburg, Thuringia. His first position was chapelmaster at Lüneburg. In 1604 he became organist to the Duke of Brunswick, who later made him chapelmaster and secretary. Prætorius was also Prior of the Monastery of Ringelheim, near Goslar, but did not spend all his time there. He died on his fiftieth birthday, at Wolfenbüttel. He left a great mass of compositions, among them Musæ Sioniæ, in nine parts, some in Latin, the rest in German, including one thousand two hundred and forty-four pieces — parts 1-4, concert pieces, arranged from German sacred music; another part, songs and psalms; and four parts, church songs, written in strict counterpoint; Musarum Sioniarum, consisting of eight volumes of motets and psalms; Kleine und Grosse Litanei; Eulogodia Sionia, sixty motets; Missodia Sionia; Hymnodia Sionia, six volumes of hymns; and Megalynodia, six volumes of madrigals and motets; and nine volumes of secular music, two entitled Terpsichore, two Calliope, two Thalia, and one each Erato, Diana Teutonica, and Regensburgische Echo, collected under the general title of Musa Aonia. His catalog of works is found at the end of Syntagma Musician, a rare and valuable treatise, for which his name is now known. It was planned to be a complete encyclopedia of the art and practise of music, in four volumes, but death prevented the completion of the last one, which was to have been on counterpoint. Vol. I is devoted to ecclesiastical music, its use in different churches, the mass, and other forms of vocal music, as well as instrumental church-music, and the origin, structure, and use of the art of music and secular musical instruments. Vol. II, called Organographia, deals with the instruments in use during the Seventeenth Century, especially the organ. Vol. III has three sections treating of the theory of music. The appendix of forty-two wood-cuts illustrates the instruments spoken of in Vol. II.

Pratt, Silas Gamaliel. 1846-

American composer; born at Addison, Vermont, but raised at Plainfield, Illinois. At twelve years of age he came to Chicago and obtained a position, first in the music house of H. M. Higgins, and later with Lyon & Healy. He studied and practised the piano diligently, and in 1868 gave a series of recitals. Later that year he went to Berlin, where he studied the piano with Bendel and Kiel, working so assiduously that he disabled his right wrist and was forced to take a tour through Germany to restore his broken health. Returning to Berlin he turned to composition, studied under Wüerst and Kiel and wrote his first work for orchestra, Magdalena's Lament, a symphonic sketch, in 1870. The next year he returned to Chicago, and in April, 1872, appeared in a concert of his own vocal and piano compositions. He accepted his old position at Lyon & Healy's and organized the Apollo Club. He returned to Europe in 1875, was at Bayreuth, played before Liszt, and studied score-reading under Heinrich Dorn at Berlin, where in 1876 he produced his second symphony, The Prodigal Son, an overture for the Centennial Anniversary of our Independence. In 1877 he visited Paris and London, where he received warm praise for his Anniversary overture, played at the Crystal Palace concerts in honor of General Grant, and the march, Homage to Chicago, conducted by him at Alexander Palace. In 1878 he gave symphony concerts in Chicago and began his opera, Zenobia, which was produced in 1880. He visited London again in 1885, giving recitals and producing The Prodigal Son and selections from Zenobia at the Crystal Palace. He had already organized and directed the Omaha Festival and the Chicago Grand Opera Festival in 1884, and on his return in 1886 he devoted himself to directing festivals and teaching the piano. Late in 1889 he removed to New York, and in 1890 entered upon his duties as piano professor at the Metropolitan Conservatory. In 1893, however, he directed musical performances at the Chicago World's Columbian Exposition, and at the Antwerp Exhibition of 1895 he conducted the Grand American concerts. He is at present principal of the West End Private School of Piano-Playing in New York. Mr. Pratt is very ambitious for the cause of American music, and has written several large patriotic works, Centennary Hymn to Washington; Triumph of Columbus, an opera; and the orchestral works, Paul Revere's Ride, The Battle Fantasia (descriptive of the Civil War), and The Battle of Manila. Besides the works already mentioned he has composed the opera Antonio, produced as Lucille; The Last Inca, a cantata; a symphonic suite on Shakespeare's Tempest; grotesque suite, The Brownies; serenade, and canon, for string orchestra; a number of small orchestral works; Soul Longings, for strings and piano; some fifty piano-pieces; and numerous songs and part-songs.

*** Pratt, Waldo Seldon. 1857-**

Musical educator and writer on musical subjects; born at Philadelphia. After being graduated from Williams College in 1878 he studied two years at Johns Hopkins University. From 1880 to 1882 he was assistant director of the Metropolitan Museum of Art. From 1882 to 1891 he played the organ at Asylum Hill Congregational Church, Hartford, and during this time conducted the Hosmer Hall Choral Union of that city, and from 1884 to 1888 led the St. Cecilia Club. He taught elocution at Trinity College in Hartford from 1891 to 1905, and is professor of music and hymnology at Hartford Theological Seminary, a position he has held since 1882. He is also lecturer on history and musical science at Smith College and Mount Holyoke College. He is now president of the Music Teachers' National Association, honorary vice-president of the American Guild of Organists and a member of the International Society of Musicians, and has contributed addresses and articles to various musical societies. He wrote the article on music for the International Encyclopædia; articles for the Century Dictionary, and Musical Editor; and has edited St. Nicholas Songs, Aids to Common Worship, and Songs of Worship. His latest work is the History of Music, published in 1907.

Prentice, Thomas Ridley. 1842-1895.

English pianist, teacher, composer and writer. Born at Paslow Hall, Ongar. He studied at the Royal Academy of Music from 1861, under Walter Macfarren in piano and George Macfarren in counterpoint, and in 1863

took the silver medal and the Potter Exhibition prize. He was made an associate of the Academy and taught piano there. In 1872 he became organist at Christ's Church, Lee Park, but poor health forced him to resign. Yet, in 1880, he was made professor of piano at the Guildhall School of Music. In 1881 he was professor of piano and harmony at the Blackheath Conservatory and two years later became director of the Beckenham and Windledon schools of music. His educational studies include Hand Gymnastics, one of the Novello Music Primers; and The Musician, a Guide for Piano Students. He wrote a gavotte fantastique; elegy, and other piano-music; besides the cantata, Linda; anthems; and part-songs. He died at Hampstead.

Presser, Theodore. 1848-

Able American teacher, writer and publisher; born at Pittsburg, Pa., of German parents. He was educated at Mt. Union College, Ohio, and, having studied music, entered a music store at Philadelphia, where in four years he rose from clerk to manager. After teaching music at a number of Ohio colleges he studied at Boston and at the Leipsic Conservatory. On his return Hollins Institute secured his services. He made for himself an excellent reputation as a teacher, and the experience thus gained has been of great importance in making The Étude, his monthly musical magazine, valuable to both teacher and pupil. He has lived in Philadelphia since 1884, editing The Étude and conducting his music publishing house. He has given private lessons and written numerous piano studies for use in teaching, some of which have been published, and some sixty of which are still in manuscript.

Prévost (prā-vō), Eugène Prosper. 1809-1872.

French conductor and opera composer; born at Paris. He studied at the Paris Conservatory, Jelensperger and Seuriot being his teachers in harmony and Lesueur in composition. In 1831 he obtained the Grand Prize of Rome for the cantata, Bianca Capello. He had already produced the one-act operas, L'Hôtel des Princes, and Le Grenadier de Wagram, and after his return from Italy he brought out Cosimo and Le Bon garçon. He went to Havre as conductor of the

theatre there, but in 1838 he came to New Orleans, where he spent the rest of his life, with the exception of the years of the Civil War, when he conducted the Bouffes Parisiens and the Champs-Élysées concerts at Paris. At New Orleans he produced Blanche et René, and Esmeralda at the French Theatre, of which he was conductor, and had a high reputation as a teacher. He also wrote masses, one of which, for full orchestra, was very successful.

Preyer (prī'-ĕr), Gottfried. 1808-1901.

Austrian conductor, organist and composer; born at Hausbrunn. He studied at Vienna under Sechter from 1828 to 1834, and the next year became organist of the Reformed Church. In 1844 he was appointed assistant chapelmaster of the court. In 1844 he also was made director of the Conservatorium für der Musikfreunde, where he taught harmony and counterpoint and conducted the concerts. In 1846 he became Court organist, and after 1853 was chapelmaster of St. Stephen's. In 1876 he was pensioned as vice Court chapelmaster. He died at Vienna. Works: The operas, Walladmor; Freimannshöhle, and Amaranth; the oratorio, Noah; a number of masses; a requiem; Te Deum; hymns for the Greek Catholic Church, in three books, and other church-music; a symphony; string quartet; three festival marches for military band; songs; and organ and piano-music.

Prill (prĭl), Carl. 1864-

German violinist; born at Berlin. He began to study the violin with his father when only a little boy, and, having taken piano lessons from Handwerg and toured Germany, Russia, Sweden, Denmark and Holland with his father and brothers, he took lessons in Berlin from Helmich and Wirth and finished under Joachim at the Hochschule, meantime playing in Brenner's and Laube's Orchestras and as solo violinist from 1883 to 1885. He was then in the Hlawacz Orchestra in Pawlowsk, Russia. He was engaged in 1891 for the Opera and the Gewandhaus Orchestras at Leipsic. He is now Court concertmaster, and professor in a Conservatory in Vienna.

Proch (prōkh), Heinrich. 1809-1878.

Violinist, conductor and composer. The place of his birth is uncertain,

probably being Vienna. He studied music under Benesch, and frequently played in public, becoming a member of the Imperial Chapel at Vienna in 1834. In 1837 he was appointed musical director of the Josephstadt Theatre and was in the same capacity at the Imperial Opera from 1840 to 1870. He then retired on a pension, but in 1874 became director of the Comic Opera, which existed but a short time. He died in Vienna. His compositions include the operas, Ring und Maske, Die Blutrache, and Der gefährliche Sprung; masses; offertorios; and string quartets, and trios; also many songs with piano, cello, and horn accompaniment, notably Das Alpenhorn, and Wanderlied. He translated into German Il Trovatore, Don Pasquale, and other Italian operas.

Proksch (prôksh), Josef. 1794-1864.

Bohemian piano teacher, composer and writer. Born at Reichenberg. Died at Prague. Though he was blind from youth he studied the piano with Kozeluch and with Logier at Berlin. In 1830 he established the Musikbildungsanstalt, his excellent musical school at Prague. After his death it was continued by his son Theodor (1843-1876) and his daughter Marie. Bendel, Kuhe, Smetana, Madame Szarvady and Madame Ausptiz-Kolar were pupils of this institute. Josef Proksch is the author of several volumes, including Versuch einer rationellen Lehrmethode im Pianofortespiel; Allgemeine Musiklehre; Aphorismen über katholische Kirchenmusik. His compositions include cantatas; sacred songs; masses; sonatas; a concerto for three pianos; and transcriptions of orchestral classics for four to eight pianos.

Proske (prôsh-kĕ), Karl. 1794-1861.

German musicographer; born at Gröbnig, in Upper Silesia. Having studied medicine he was an army surgeon during the war from 1813 to 1815. He practised medicine for a time, but, becoming a religious enthusiast, began in 1823 to study theology at Ratisbon University, and was ordained in 1826. The next year he became choral vicar in the Church of Our Lady, and in 1830 was made chapelmaster and canon. He then began collecting and copying sacred manuscripts of the composers of the Sixteenth and Seventeenth Centuries,

first in Germany and later in Italy. His important collection, Musica Divina, contained these sacred compositions, many of them by the early church composers. This work was in four volumes, each volume containing a preface and biographical notices of the composers represented. He also published Selectus Novus Missarum, containing masses. Proske's valuable library is now in the possession of the Episcopal authorities at Ratisbon.

Prout, Ebenezer. 1835-

English theorist and composer; born at Oundle, Northampton. Was graduated from London University in 1854. Was very fond of music as a boy, but his father, a Congregational minister, objected to his following music as a career. After teaching for several years he adopted music as a profession in 1859, and became organist successively of several different churches. In 1860 he had become professor of piano at the Crystal Palace School of Art, and retained that position until 1885, when he changed to the Guildhall School. When a boy he had taken a few lessons in piano and later a course from Charles Salaman, but this was the only instruction he ever received. From 1876 to 1882 he taught harmony and composition at the National Training School, and in 1879 he took Sullivan's class at the Royal Academy of Music. As conductor of the Hackney Choral Association, from 1876 to 1890, he brought out many excellent works, some for the first time in England. As a writer he is very prominent. From 1871 to 1874 he was editor of the Monthly Musical Review; was musical critic of the Academy from 1874 to 1879, and of the Athenæum for the next ten years. He is the author of a series of valuable educational works, including Instrumentation; Harmony, Theory and Practise; Counterpoint, Strict and Free; Double Counterpoint and Canon; Fugue; Fugal Analysis; Musical Form; Applied Forms; and The Orchestra, in two volumes. Since 1894 he has been professor of music at Dublin University, and in 1895 was given the Doctor's degree by both Dublin and Edinburgh Universities. He destroyed all his compositions written prior to 1856. Those which he preserved are the cantatas, Hereward, Alfred, Queen Aminée, The Red Cross Knight, and

Damon and Phintias; an unfinished setting of Scott's drama, The Doom of Devorgoil; for orchestra, four symphonies, still in manuscript; a minuet and trio; overtures to Twelfth Night, and Rokeby; Suite de Ballet; a suite in D, unpublished; much chamber-music, including two string quartets, which took the prizes of the Society of British Musicians in 1862 and 1865; piano and organ music; church-music; also songs, part-songs, and choruses. There is in manuscript a comic opera, Love and Taxation, written in 1883. The speed, thoroughness and perseverance shown in his work is marvelous, as is his memory. He plays almost entirely without notes and transposes from key to key with the greatest ease. He is the owner of a splendid library, containing many full scores and complete editions. Prout is very fond of Bach, and has written amusing words to his forty-eight preludes and fugues.

Pruckner (prook-nĕr), Caroline. 1832-

Excellent dramatic soprano; born at Vienna. In 1850 she began her engagement at the Hanover Court Theatre, going in 1852 to the Court Theatre at Mannheim, but in 1855 her voice suddenly failed, and, giving up the stage, she retired to Vienna, studied, and in 1870 opened a school for opera-singers.. Her reputation as a teacher is very high and she holds the title of professor, given her by the Grand Duke of Mecklenburg on the publication of her treatise, Theorie und Praxis der Gesangskunst, in 1872.

Pruckner, Dionys. 1834-1896.

German pianist and teacher; born at Munich. He studied under Niest, and, after playing at the Gewandhaus concerts at seventeen years of age, was a pupil of Liszt, at Weimar, from 1852 till about 1855. He then made Vienna his home, and from there went on concert tours. In 1859 he was appointed piano teacher at the Conservatory in Stuttgart, and in that city he and Edmond Singer established successful chamber-music concerts. In 1871 and 1872 he toured America with great success, and appeared for a short time at New York in 1874. He was appointed pianist to the King of Würtemburg in 1864, and in 1868 was given the title of professor. He died at Heidelberg.

Prudent (prü-dăñ), Émile. 1817-1863.

Able French pianist; born at Angoulême. His parents both died when he was very young and he was adopted by the piano-tuner, Beunie, who first instructed him in music. At ten years of age he entered the Paris Conservatory, where he was in the classes of Le Couppey, Laurent and Zimmermann, and won the first prize for piano in 1833 and the second for harmony in 1834. He made his debut in 1840 at Rennes at a concert with Thalberg. In 1842 he appeared in Paris; visited other parts of France, and gave concerts in Germany, Belgium and other European countries. He played in London in 1848, 1852 and 1853. Though at first he had a struggle to make himself known, he ultimately became very popular in Paris, both as a pianist and teacher. He was excellent in technique, and many of his pupils became distinguished. His compositions are not very original, but are melodious and charming and designed to show the qualities of the executant. They number about seventy, including a symphonic concerto, Les Trois Rêves, for piano and orchestra; études, and numerous other salon-pieces; and transcriptions.

Prume (prüm), François Herbert. 1816-1849.

Talented Belgian violinist; son of the village organist; born and died at Stavelot. He played the violin when about three years old, and at five began to study under Malmédy. From 1827 to 1830 he was a pupil of the then new Liège Conservatory, where, after two years of study under Habeneck at the Paris Conservatory, he became professor of violin, though but seventeen years old. In 1839 he made a tour through Germany, Hungary, Russia, Sweden, Norway and Denmark, later giving concerts in Holland and his own country, and again in Germany, where he received the honorary title of concertmaster. He appeared at Paris in 1844, but was summoned back to the Liège Conservatory to become head of the violin department. For the last few years of his life he was totally blind. His compositions comprise six violin studies; grand polonaise; a concerto, for violin and orchestra; and a few concert-pieces, La Mélancolie, a romantic piece for violin and orchestra or piano, being especially popular.

Prumier (prüm-yā), Ange Conrad. 1820-1884.

Son of the following. Born and died at Paris. In 1840 he became harpist of the Opéra Comique; later was in the orchestra of the Opéra, and in 1870 took Labarre's place as harp teacher in the Conservatory. He had studied in his father's class in the Conservatory, where he took several prizes, and was, like him, an excellent performer on, and composer for, the harp. Works: solos and studies for harp; two nocturnes for harp and horn; and sacred songs.

Prumier, Antoine. 1794-1868.

French harpist, composer and teacher. Born and died at Paris. His mother taught him the harp, and later he studied harmony under Catel at the Conservatory, winning second prize in 1812. He was then obliged to go to the École polytechnique, a military school, but in 1815 returned to the Conservatory as a pupil of Eler in counterpoint. His studies finished, he became harpist of the orchestra at the Theatre des Italiens. In 1835 he changed to the Opéra Comique, where his son succeeded him in 1840. From 1835 until 1867, when he was pensioned, he taught at the Conservatory. He received the cross of the Legion of Honor in 1845, and for seventeen years was president of the Association des artistes musiciens. His published works include some hundred fantaisies, rondos, and airs with variations for the harp.

Puccini (poot-chē'-nē), Giacomo. 1858-

The leading composer of the day in Italy, and probably the greatest living opera-writer. Born at Lucca. For five generations members of his family have held positions of varying importance in the musical affairs of Italy. Michele, the present Puccini's father, was the pupil of his grandfather, Antonio, of Mattei, Mercadente and Donizetti, and, after returning to Lucca, was appointed inspector of the then new Institute of Music. He composed an opera, and several masses, but was better known as a teacher. He died in 1864, when Giacomo was but six years old, leaving the mother to raise a large family.

Giacomo was too wayward to be successful in his studies, and an uncle's severe training also failed to make him a singer; but his mother felt that he was to be a musician, and managed to send him to the Pacini Institute, where Angeloni was his teacher. Having become a fair organist, Puccini went from village to village, often scandalizing the priests by playing original variations on opera airs during the service. In 1877 a competition took place at Lucca, on a setting for the cantata Juno, and Puccini entered. When his work was rejected he did not despair, but had it performed on his own account, and it met with success. He now decided that he must study at Milan, and his mother, unable to meet the whole expense, applied for help to Queen Margarita. The Queen subscribed enough for the first year's tuition and his uncle provided for the other two years, but Giacomo and his brother, with whom he lived, had a hard struggle. Some of their experiences were used as details in La Bohème. He did not immediately succeed in passing the examination, but in October, 1880, he entered the Conservatory, the highest of all the candidates. He made such progress that on being graduated his composition, a Sinfonia Capriccio, showed strength surprising, even to his teachers, Bazzini and Ponchielli. In this, his first work of any consequence, are found the freedom, boldness and grasp of resources, which have characterized his later works. It was produced by Faccio and met with great approval.

Directly after this success Ponchielli suggested that he write an opera, and introduced him to the librettist, Fontana. The Sozogno competition was drawing to a close, so they decided upon Le Villi for a one-act opera. Puccini's writing is almost undecipherable and it was perhaps for this reason that the score was returned unread. Nevertheless, with the assistance of Arrigo Boito and other friends, he was able to produce it at the Teatro dal Verme, May 31, 1884, the Conservatory pupils taking the roles, and its signal success prompted the Ricordi Company to buy the score. It was presented in its present revised form (two acts) at La Scala, Jan. 24, 1885, and given for the first time in England by the Rousby Company at Manchester.

Shortly after the production of Le Villi, Puccini's mother died, and besides the great sorrow which this loss brought him he had to bear even

harder pinchings of poverty. Under these circumstances Edgar, a gypsy opera similar to Carmen, was written, again on a libretto by Fontana, and on April 21, 1889, it had its initial performance at La Scala. The music shows an advance over Le Villi, but the opera lacks sufficient interest to keep the stage, though it holds its place in Puccini's affection. The blame is laid on the libretto, which is even more impossible that De Musset's drama, La Coupe et les Lèvres (Twixt cup and lip) on which it was founded. His next opera, Manon Lescaut, was introduced at the Reggio Theatre at Turin, Feb. 1, 1893, and by its success assured Puccini's position. A string of detached scenes from Abbé Prévost's romance, which had already been the foundation of an opera by Auber, in 1856, and by Massenet in 1884, were adapted for the libretto by Puccini and Ricordi. Auber's opera is now nearly forgotten, but comparisons continually arise between Puccini's work and Massenet's, from which it differs widely in spirit and considerably in the selection of scenes. Puccini visited England for the first time for the initial performance of this work in London at Covent Garden, May 14, 1894. More popular is La Bohème, based on Henri Murger's novel, Vie de Bohème.. This opera was given at Turin, Feb. 1, 1896. Puccini went to England to rehearse the players for its first performance there by the Carl Rosa English Opera Company at Manchester, April 22, 1897. The following October it was presented at Covent Garden. A good deal of the score was written at Castellaccio, near Pescia, where Puccini stayed for a time before settling on a site for his villa at Torre del Lago, which was built in 1900. Puccini, now master of his resources, produced in this work a score marked by continuity and polish, which has in it an unmistakable atmosphere of Bohemian life with its charm and pathos. In 1898 Puccini visited Paris for the first performance of this opera there, and at that time made arrangements with Sardou to use his play, La Tosca, for an opera. La Tosca is intensely dramatic and tragic almost to excess, and in it, perhaps better than in any other work, does the music fit the varying moods in the story, so much so, indeed, that the main interest lies in the action. It

is the only one of Puccini's works called an opera. The first performance was at Costanzi Theatre, Rome, Jan. 14, 1900. July 12 of the same year it was presented at Covent Garden. It was played for the first time in New York at the Metropolitan Opera House, Feb. 4, 1901, and not long after was given in English by the Henry W. Savage Company at Buffalo. In orchestration this opera shows an advance over La Bohème, in symphonic fulness and a greater use of representative themes; that is, themes characteristic of certain individuals which always accompany their appearances.

The success of Madame Butterfly, his latest opera, has been almost phenomenal, yet when first produced at La Scala, Feb. 17, 1904, it met such disapproval that Puccini withdrew it after the first night, without giving the people a chance to change their minds. Madame Butterfly was retouched and brought out with great success at Brescia, May 28, and since then has had an unabated triumph. In July, 1904, it was presented at Buenos Ayres; then at Montevideo and elsewhere in South America, at Alexandria in Egypt, again at Milan, at Turin, Naples, Palermo and Budapest, and for the first time in America at Washington, D. C., October 15; and at the close of 1906 at the Opéra Comique in Paris. Puccini visited New York in January, 1907, to superintend its initial performance there, as well as to be present at the Puccini cycle, consisting of Manon Lescaut, La Bohème, La Tosca, and Madame Butterfly, given by the Metropolitan Company. The Savage Company has toured the United States with Madame Butterfly exclusively, and everywhere it is enthusiastically received. Puccini calls it a Japanese tragedy, and he has used some actual Japanese melodies obtained through the Japanese ambassadress at Rome to add local color, but it is essentially as Italian as La Bohème. The plot is hardly adaptable to music, but, to quote Baughan's criticism, "The composer has overcome many of the difficulties with much cleverness. When the stage itself is not musically inspiring, he falls back on his orchestra with the happiest effect. The gradual smirching of this butterfly's brightness until in the end she becomes a wan little figure of tragedy is subtly

expressed in the music. It is not deep music — indeed, it should not be — but it has all the more effect because it is thoroughly in character."

It is said that Illica is at work on the librettos for The Girl of the Golden West, after Belasco's play, and Marie Antoinette. "My next plot," Wakeling Dry reports Puccini to have said, "must be one of sentiment to allow me to work in my own way. I am determined not to go beyond the place in art where I find myself at home." And even this statement was hard to get from the modest and retiring composer. Puccini's rank seems destined to be a high one. The works he has already produced show him to be much superior to Mascagni and Leoncavallo, and, indeed, worthy to be the successor of Verdi, as that master predicted. In his music he combines the old and truly national characteristic of Italian Opera with modern dramatic power and orchestral coloring, and his mastery of the light lyric style makes him very popular in the present day. At New York during the season of 1907 his four later operas were given twenty-one times, while eight of Wagner's had only twenty-four performances.

Puccini married Elvira Bonturi, of Lucca, and their son, Antonio, was born in 1886. The composer spends most of his time at Torre del Lago, where wild ducks and other game is plenty, and delights in a "shoot" and in sailing the lakes in his American motor-boat, Butterfly, in which he conceives many of his ideas. He also has a villa at Chiatri Hill, across the lake from Torre del Lago, and a house in Milan, in which city he teaches composition at the Conservatory. He is a member of the committee which is preparing for the one hundredth anniversary of this Conservatory. For a most interesting account of Puccini and his works see Wakeling Dry's Giacomo Puccini, published in 1906, one of the Living Masters of Music series.

Puccitta (poo-chĭt'-tä), Vincenzo. 1778-1861.

Also spelled Pucita. He composed about thirty operas; also songs, ten volumes of which, Mille Melodie, were published by Ricordi. He was born in Civitavecchia and studied at Naples in the Conservatorio della Pietà under Fenaroli and Sala. The operas, L'amor

platonico and Le nozze senza spoza, were given at Lucca and Parma in 1800, and Il furoruscito at Milan in 1801, but his first great success was I due prigionieri, at Rome in 1801. In 1809 he was in London directing the music of the Opera, where he produced I Villeggiatori bizarri; La Vestale, his best opera; Le tre sultane, and others. Then, after traveling with Catalani as accompanist, he was with her at the Italian Opera in Paris from 1815 to 1817; returned hence to Italy, and remained there until his death at Milan. Among his best operas are I prigionieri, and Adolfo e Chiara. He had considerable ability, but lacked originality.

Puchet (poo'-khät), Max. 1859-

German composer and pianist; born at Breslau. He studied at Berlin under Kiel and in 1884 took the Mendelssohn prize. Besides numerous songs he has written a concerto in C minor, for the piano; an overture; and the fine symphonic poems, Euphorion, in 1888, and Tragödie eines Künstlers, five movements, in 1894.

Pugnani (poon-yä'-nē), Gaetano. 1731-1798.

Famous Italian violinist, teacher and composer. Born and died at Turin. He studied first under Somis, a distinguished pupil of Corelli, and later, at Padua, under the great Tartini, combining the two styles to form the broad, sweeping method and agile bowing, which he transmitted to his most famous pupil, Viotti. In 1752 he was appointed leader of the Court Orchestra at Turin and director of the King's concerts. In 1754 he began his travels; played at the Concerts Spirituels in Paris; led the orchestra of the Italian Opera at London, and appeared with great success in most of the European countries. He returned to Turin in 1770 and there he spent the rest of his life conducting the Court Theatre and teaching. He had a wonderful gift for conducting and imparted this to his pupils. Among his works are a dramatic cantata, Issea; L'Aurora, a cantata; the operas, Demetrio à Rodi, Tamas Koulikan, Adone e Venere, Nanetta e Lubiono; an opera buffa, Achille in Sciro; and the ballet, Coreso e Calliroe; besides a great quantity of instrumental music, some overtures, and twelve symphonies.

Pugno (pün-yō), Stephane Raoul. 1852-

Brilliant French pianist and composer; born at Montrouge, near Paris. He studied at the Paris Conservatory, and won the first prizes in piano, harmony and organ in 1866, 1867 and 1869. He was organist of Saint Eugène from 1872 to 1892, and for the next four years he taught harmony at the Conservatory and piano there from 1896 to 1901. He has written a number of pieces for the stage: the fairy play, Le fée Cocotte, Mélusine, Les Pauvres Gens, and other light works; the comic operas, Ninetta, Le Sosie, Le Valet de Cœur, and Le Retour d'Ulysse; the vaudeville operetta, La petite Poucette; the pantomime, La Danseuse de Corde; the mimodrame, Pour le Drapeau; and the ballets, Les Papillons, Viviane, and Le Chevalier aux Fleurs. He is known chiefly as a pianist, however. He made his London debut in 1894, and toured the United States with Ysaye in the season of 1897-1898. In 1907 he visited England, and appears frequently at Brussels, where he played for the Ysaye concerts of the season of 1907-1908. His playing is refined and exquisite, combining delicacy of touch with boldness and dash.

Puppo (poop'-pō), Giuseppe. 1749-1827.

Eccentric but talented Italian violinist. Born at Lucca. He studied at the Conservatory of San Onofrio in Naples, made rapid progress, and early set out on a tour of Italy and France. He was in Paris in 1775; then made a fortune in Spain and Portugal, and lived in London until 1784. He then returned to Paris and became leader of the orchestra at the Theatre de Monsieur, under Viotti, in 1789, and at the Theatre Français in 1799 and also taught and played accompaniments in fashionable society. In 1811 he abandoned his family, returned to Italy, and conducted at the San Carlo Theatre in Naples. In 1817 he went to Lucca, and, utterly destitute, died in a hospice at Florence. Works: three concertos, two duets, and studies, for violin; six fantasias, and other piano-music, a few of which were published.

Purcell, Daniel. 1660-1717.

Youngest brother and probably pupil of the great Henry Purcell. Born

and died at London. From 1688 to 1695 he was organist of Magdalen College, Oxford, but then went to London, where he became known as a composer. In 1713 he was appointed organist of St. Andrew's, Holborn, a post which he retained until his death. Besides numerous odes for St. Cecilia's Day, the setting of Tate's ode on the Death of Henry Purcell; the Psalms set full for Organ and Harpsichord; anthems; songs; six cantatas; and sonatas, he wrote music for a large number of plays, including Ibrahim XIII.; Brutus of Alba; Love's Last Shift; Swaney, the Scot, adapted from the Taming of the Shrew; The Grove of Love's Paradise, probably his best work; The Pilgrim; The Unhappy Penitent; The Humour of the Age; The Inconstant; and Orlando Furioso.

Purcell, Henry. 1658-1695.

England's greatest composer. Tradition makes St. Ann's, Old Pye Street, Westminster, his birthplace. Yet it is not certain where he was born, nor when, but it must have been some time between Nov. 21, 1658, and Nov. 20, 1659. The lad became one of the children of the Chapel Royal immediately after his father's death, and began his musical studies under Captain Henry Cooke, formerly a musician to Charles I., and afterwards master of the children of the Chapel Royal under Charles II. For eight years Purcell worked under Cooke's guidance, and a number of his anthems, still in use, were written at this time. In 1667 a three-part song, Sweet Tyranness, I Now Resign, was printed by Playford in the Musical Companion. This has been attributed to his father, but is usually considered the work of Henry, junior. There is no doubt, however, that he wrote The Address of the Children of the Chapel Royal to the King, and their master, Captain Cooke, on his majesty's birthday, A. D. 1670. He is also thought to be the composer of the Macbeth music usually attributed to Matthew Locke, though Locke's music, some of which is still extant, is very different. A copy of the score in Purcell's hand is in W. C. Cumming's library. In 1672 Cooke died, and his pupil, Pelham Humphreys, became master. Humphreys had shown such remarkable talent that Charles II. sent him to France to

learn the method of Lully, and on his return he introduced the French style to his pupils; yet, during the two years in which Purcell was his pupil, the lad, though profiting by the study of the French master, kept his own individuality. When Dr. Blow succeeded to the post of master, Purcell stayed on, probably as a supernumerary, for his voice must have changed by this time. This kind, amiable and sound musician, whose tombstone announces him "Master to the famous Henry Purcell," exerted an excellent influence over his gifted pupil. In 1680 he resigned the post of organist at Westminster Abbey in Purcell's favor, but succeeded to it again after his death. The fact that he was so closely connected with the Cathedral did not prevent Purcell from composing for the stage, and he was in great demand to write incidental music for plays. Just when he began writing for the theatres is a disputed matter.

In 1677 Purcell wrote an elegy on the death of Matthew Locke, and in 1678 an arrangement of Sweet Tyranness, for one voice, and five other songs appeared. It was about this time that he composed anthems, especially for the Rev. John Gosling, a favorite of the King, whose voice was a very low bass. One of these, They That Go Down to the Sea in Ships, written after the escape of the King and his party, Gosling among them, from drowning in a terrible storm off North Foreland, goes down to double D. In 1680 he wrote the music for Theodosius, or the Force of Love, and his first odes, a welcome song for his Royal Highness' return from Scotland, and a song to welcome His Majesty home from Windsor. These were followed the next year by another, Swifter, Isis, Swifter Flow, and from that time until his death many a special occasion was celebrated by an ode from him, particularly after his appointment, in 1683, as composer in ordinary to the King. Among Purcell's odes are four for St. Cecilia's Day. He had been made organist of the Chapel Royal in 1682, and it was that year that his first son, John Baptista, was born and died. In 1683 he published his sonatas in three parts, composed, he says in his dedication, in imitation of the Italian composers. In 1684 occurred the competition over the new organ for Temple Church. It was probably at Purcell's suggestion that this instrument was built with two extra quarter tones in each octave, which gave an opportunity for more varied modulation. The next year Purcell superintended the building of the new organ at Westminster Abbey for the coronation of James II., for which occasion he wrote the anthems, I Was Glad, and My Heart is Inditing. His march and quickstep, which is said to have helped to bring on the revolution of 1688, was printed in The Delightful Companion in 1686. This song, according to Lord Wharton, "Sung a deluded Prince out of three kingdoms." The music appeared as A New Irish Tune in Musick's Handmaid, in 1689. It is still sung in the north of Ireland as a party song. Of his music for plays in 1690, The Prophetess, or the History of Dioclesian, was printed, and in the dedication to the Duke of Somerset is an interesting expression of his opinions. "Music and poetry," he wrote, "have ever been acknowledged sisters, which, walking hand in hand, support each other; as poetry is the harmony of words, so music is that of notes; and as poetry is a rise above prose and oratory, so is music the exultation of poetry. Both of them excel apart, but sure they are most excellent when they are joined, because nothing is then wanting to either of their perfections." Dioclesian is the first of his incidental music to be elaborately scored. Selections from the Fairy Queen were published in 1692, but the score was lost. In 1700 a reward of twenty guineas was offered for it, but it was not recovered until 1891, when it was found in the library of the Royal Academy of Music. One of the airs, If Love's a Sweet Passion, was used in the Beggar's Opera. The same year, 1692, he wrote his fine ode, Hail, Great Cecilia, but the most famous of his music for St. Cecilia's Day is the magnificent Te Deum and Jubilate in D, composed in 1694.

At the close of 1694 Queen Mary died, and for her funeral, the following March, Purcell wrote two anthems, Blessed is the Man that Feareth the Lord, and Thou Knowest, Lord, the Secrets of Our Hearts. The latter has been used at every choral funeral service since at Westminster Abbey and St. Paul's Cathedral. Purcell's health, never robust, now began to grow very delicate, but that did not prevent him from composing

music for The Mock Marriage; The Rival Sisters; Oroonsko; Bonduca; and the third part of Don Quixote, the first two parts of which had been written in 1694. The stirring song, To Arms, and Britons, Strike Home, are from Bonduca, and the remarkable bass solo, Let the Dreadful Engines, is from Don Quixote. His last piece, the cantata, From Rosie Bowers, for the same play, was written during his illness. He died November 21, on the eve of St. Cecilia's Day. Purcell was buried November 26, under the organ in the north aisle of Westminster Abbey.

Purcell must have been of amiable disposition and fond of jollity, for he is thought to have often enjoyed the company of the musical wits who gathered at Cobweb Hall, a tavern kept by Owen Swan, and at Purcell's Head, where a half-length portrait of the composer in a green nightgown and a full-bottomed wig was the sign, and there his catches and glees were sung. The story got abroad that his death resulted from a cold caught while staying outside the door all night because he came home later than the hour set by his wife and was refused admittance, but there is probably little truth in this tale. He is thought to have died of consumption. Purcell and Dryden seem to have been intimate, for it is said that the latter often took refuge in Purcell's apartment in the clock tower of the Temple to escape debtors' prison. Purcell was held in the highest esteem by his contemporaries. The admiration for him did not confine itself to England, for it is said that Corelli was about to visit England to see him, whom he considered the only thing worth seeing in England, when he died. The sentiments of Purcell's English admirers were voiced in numerous poems, praising him as a man and artist.

Purcell's works include twenty-nine odes or welcome songs for special occasions; music to fifty-one plays; about one hundred anthems, hymns, and church-services; some two hundred songs, duets, trios, and catches; fantasias for strings, similar to those of Orlando Gibbons; two sets of violin sonatas; organ and harpsichord music. There was a Purcell Club from 1836 to 1863, but not until the Purcell Society was founded in 1876 was a complete edition of his works

started. Fourteen volumes have now been published, The Yorkshire Feast Song; Masque in Timon of Athens; Dido and Æneas; Duke of Gloucestershire's Ode; twelve sonatas of three parts; harpsichord and organ music; ten sonatas of four parts; ode on St. Cecilia's Day, Hail Great Cecilia; Dioclesian; three odes for St. Cecilia's Day, written in 1683; birthday odes for Queen Mary; The Fairy Queen; sacred music; and welcome songs. A complete list of his works is given at the end of volume thirteen. The research which was necessary in publishing this set has brought about a considerable change of opinion about the dates of Purcell's dramatic compositions.

Music was not in a very propitious state at the advent of Purcell, and it is remarkable that his works should have been so great. The Puritans had destroyed many of the organs and most of the church-music; there had never been opera in England, it being only in its beginning in Italy and France; and there were no great predecessors to follow, for the great masters were yet unborn or in their infancy; yet here was a musical genius whose sacred works exercised a great influence over Handel, and whose dramatic music foreshadowed the principles of Gluck and Wagner. In his works he not only showed himself a master of contrapuntal devices, but did not fear to introduce bold and unheard-of harmonies, frequently using false relations effectively, nor to extend the existing melodic forms, and employ in a most ingenious way the meager orchestra at his command, not only in his stage but in his church-music. He often repeated his phrases, and sometimes overdid in illustrating the words, as by making the bass descend to double D on the word "down" in they that go down to the sea in ships. Perhaps his greatest accomplishment was his perfect accentuation, an art in itself. His beauties in composition were entirely his own, while his occasional barbarisms may be considered as unavoidable compliances with the age in which he lived. The following words of Charles Burney are often quoted by the zealous admirer of the great English composer: "While a Frenchman is loud in the praise of a Lully and a Rameau; the German in that of a Handel and a Bach; and

the Italian of a Palestrina and a Pergolesi; not less is the pride of an Englishman in pointing to a name equally dear to his country, for Purcell is as much the boast of England in music as Shakespeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy." The attitude is still the same, only, nowadays, Englishmen are more active in showing their admiration. In November, 1895, the bicentennial of Purcell's death was celebrated. The pupils of the Royal College of Music, under the direction of C. V. Stanford, gave Dido and Æneas at the Lyceum Theatre on the 20th. On the 21st a service was held in Westminster Abbey, at which his Te Deum and several of his anthems were sung as nearly like the original as possible, and at the British Museum an exhibit of manuscripts, portraits and letters, under the direction of William Barkley Squire, was shown.

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Pye, Kellow John. 1812-1901.

English pianist and composer; born at Exeter. He studied at the Royal Academy of Music from 1823 to 1829 under Cipriani Potter in piano and Doctor Crotch in composition, and

the next year went back to his native place, where he lived until 1840. Took the degree of Bachelor of Music from Oxford in 1842, and then lived in London, where he was on various committees of the Royal Academy of Music, the National Training School and the Royal College of Music. He was also a fellow of the Royal Academy of Music and a member of the Madrigal Society, of which he was vice-president in 1891. His works consist of anthems; madrigals; glees and songs; and some piano-music.

Pyne (pĭn), Louisa Fanny. 1832-1904.

Famous English soprano. Her father and uncle were both singers, and she early showed ability She studied under Sir George Smart, and in 1842 sang in public. In 1847 she created great enthusiasm in Paris, and in 1849 made a successful debut as Amina in La Sonnambula at Boulogne. Returning to England she appeared on the stage for the first time in London, as Zerlina in Don Juan. In 1854 she came to America, and created quite a furor, while in New York giving free concerts for the high schools and asylums. Returning to England in 1856 she and Mr. Harrison formed their well-known English opera company, which played until 1862. Her last engagement was at Her Majesty's Theatre, and after marrying Mr. Frank Bodda, in 1868, she retired and taught singing. Her voice was exquisitely rich and flexible, her power of vocalization remarkable, and though she employed ornament it was with good taste. Her acting was no less commendable than her singing. Among her roles were Bohemian Girl, Rose of Castile, Maritana, Lurline, Daughter of the Regiment and Traviata.

Q

Quadri (kwä-drē), Domenico. 1801-1843.

Born at Vicenza, Italy. Studied under Marchesi and Pilotti. Aside from teaching he devoted his time to theoretical research. In 1830 he published two parts of a work, La Ragione armonica, which advocated the system of building up chords by thirds. The next year he opened a school in Naples for teaching harmony. In 1832 he published another work on the same order, Lezioni d'armonia. His innovation was not

looked upon favorably by other musicians, and such was their opposition that he was forced to submit. This ruined his life, and he died in poverty in Milan.

Quagliati (kwäl-yä'-tē), Paolo.

Lived in Rome. Was a harpsichord player, and in 1612 was chapelmaster of Santa Maria Maggiore. The year before receiving this appointment he published Carro di fedeltà d'amore, one of the oldest musical dramas in existence. This work contained monodies and ensemble-numbers up to five voices. In 1620 he published Mottetti and Dialoghi.

Quaisain (kă-săn), Adrian. 1766-1828.

Parisian singer and dramatic composer. Studied under Berton and appeared in public in 1797. His first known composition was performed in 1798, an operetta, entitled Silvain et Lusette, ou la Vendange. From 1799 to 1819 he was leader of the orchestra in the Theatre de l'Ambigu-Comique. He composed a large number of melodramas. Some of his works are La Musicomanie, Les deux ivrognes, and Les amants absents.

Quantz (kvänts), Johann Joachim. 1697-1773.

Born at Oberscheden, Hanover, where his father was a blacksmith; he early showed his tendency for music. When eight years old he played the doublebass at village festivals. His father died when he was ten and his uncle, the town musician of Merseburg, undertook his musical education. When nineteen he obtained a position as oboeist under Heine in the town orchestra at Dresden. He went to Vienna, where he studied counterpoint under Zelenka and Fux. In 1718 he became a member of the Royal Polish Orchestra at Dresden and Warsaw. In 1724 he was sent by the Count of Saxony to Rome, where he at once took up the study of counterpoint with Gasparini. The next year he went to Naples, where he made the acquaintance of Hasse, Scarlatti, Leo and other eminent musicians. After a tour of cities in Italy and France he arrived in Paris, where he spent seven months. Here he made some improvements in the flute, which instrument he took up after a course of study under Buffardin. In 1728 he

played before Frederick the Great at Berlin, who was so pleased with him that he engaged him for lessons on the flute. When Frederick ascended the throne, in 1740, he appointed Quantz chamber musician and Court composer, which position he held until his death. He composed three hundred concertos and two hundred other pieces for the flute. He also published a flute method that was translated into French and Dutch; and a publication entitled Application pour la flûte traversière à deux clefs.

Quarenghi (kwä-rän-gē), Guglielmo. 1826-1882.

Violoncellist; born at Casalmaggiore. Studied in the Milan Conservatory from 1839 to 1842. In 1850 he was appointed first cello at La Scala Theatre, and the next year became professor of the cello at the Conservatory. He was also made chapter-master of the cathedral in 1879. His works include an opera, several masses, quartets, caprices, fantasies, etc., for violoncello, and some songs. He also published an excellent cello method.

Queisser (kvīs'-sĕr), Carl Traugott. 1800-1846.

Renowned as a trombone-player. Born at Döben, near Leipsic. His musical talent early asserted itself and, while still young, he learned to play the usual orchestra instruments. At seventeen years of age he obtained a position to play the violin and trombone in the town orchestra. In 1830 he became principal trombone-player in the Gewandhaus Orchestra, Leipsic. For many years he belonged to Matthais' quartet, in which he played the viola. He also played that instrument in the Gewandhaus during his later years. He was one of the founders of the Leipsic Euterpe, and for some time was leader of its orchestra. Though he was well known throughout Germany, there is no record of his ever leaving his country. He far surpassed any trombone-player of his time, and many works were composed especially for him by such authors as C. G. Müller, F. David, Meyer and Kummer.

Quidant (kē-dăn), Alfred. 1815-1893.

Eminent pianist and composer; born at Lyons. In 1831 he entered the Paris Conservatory, soon after obtaining a position in Érard's ware-

rooms to exhibit pianos, which position he held for thirty years. His compositions are mostly piano-pieces which have become very popular. He died in Paris.

Quinault (kē-nō), Jean Baptiste Maurice. -1744.

Very little is known of this accomplished man. From 1712 to 1718 he had a position as singer in the Theatre Français in Paris, and until 1733 was also an actor there. He set to music more than twenty pieces which include intermèdes, ballets, etc. He composed a grand ballet in four acts which was produced at the Grand Opéra in 1729. He retired about ten years before his death, which occurred in Gien.

R

Raaff (räf), Anton. 1714-1797.

Celebrated tenor; born at Holzen, near Bonn; was educated for a priest, and did not even learn to sing by note until he was twenty; but upon hearing him sing, the Elector placed him under Fernandini at Munich; later he studied under Bernacchi at Bologna, and made an Italian debut at Florence in 1738, singing afterwards on the Italian stage. In 1742 he returned to Bonn, and for ten years sang at a number of German courts, notably Vienna. He went to Lisbon where he sang in Italian Opera; then to Madrid, where he sang under the direction of Farinelli with whom he went to Naples. He returned to Germany in 1770, where he became a court musician to the Elector Karl Theodor at Mannheim and went with him to Munich, where he remained till his death. The year previous, however, he had been in Paris with Mozart, who wrote for him the part of Idomeneo, and also the air known as "Se al labro mio." He possessed an exceptional voice, both in quality and compass, unusually distinct enunciation, and the ability to sing with a power of expression that equaled his execution.

Rachmaninoff (räkh-män'-nē-nôf), Sergei Vasselievitch. 1873-

Noted contemporary Russian composer; born in Novgorod, and received his first piano lessons from his mother. At nine years of age he entered the Conservatory in St. Petersburg, later was transferred to Moscow, where he became a pupil of Siloti for piano and Arensky for theory, and in 1891 won the great gold medal for piano-playing, also the next year was awarded highest honors for composition. He has made concert tours in Russia both as pianist and as director. In 1899 he visited London, and there conducted his fantasia for orchestra at a Philharmonic concert, also appearing as a pianist. In 1902 he played at Vienna. His chief reputation is as a composer. By many he is considered the most promising of the Russian composers since Tschaikowsky. His one-act opera, Aleko, was successfully produced at Moscow, but most of his compositions are for piano. His orchestral compositions include a fantasia; The Cliff, based on a poem by Lermontov; Bohemian caprice, based on gypsy themes, and a symphony. His operas are Aleko; The Bohemians; The Avaricious Knight; and Francesca da Rimini. He has written between thirty-five and forty songs, about half in Russian, and fourteen with German words, also a cantata, Spring; an Elegiac trio, dedicated to Tschaikowsky; a sonata, a prelude and a dance. His piano compositions include two suites and a fantasie; two concertos; a set of twenty-two variations on a Chopin prelude; Morceaux de fantaisie; and a number of smaller piano-pieces, including a serenade in B minor, a Humoreske, a Barcarolle, six Musical Moments, a Nocturne, an Elegy, Polichinelle, a waltz, two melodies, and ten or twelve preludes. His Melodie in E minor is based on a folk-song theme, and is characteristic of the Russian spirit. These, at least, are not wanting in the deep feeling and skill in contrast which are attrib-

uted to his larger works. Edward Burlingame Hill, in an article in the Étude for May, 1905, says that while it is yet too early to determine the precise rank of Rachmaninoff among contemporary composers, he stands, together with Scriabine, at the head of the younger generation of Russian musicians.

Radecke (rä-děk-ĕ), Robert. (Albert Martin.) 1830-

German pianist, organist and violinist; born at Dittmansdorf, Silesia; received his earlier musical education at the Gymnasium, Breslau, from Ernst Köhler in organ and piano, Lüstner in violin, and Brosig in composition. In 1848 he entered the Leipsic Conservatory, where he studied under Moscheles and Hauptmann. He became first violin in the Gewandhaus Orchestra in 1850, and second conductor of the Singing Society in 1852, David being chief conductor; the next year he was musical director of the City Theatre, Leipsic, for a short time, leaving this post to serve a year in the German army, after which he settled in Berlin, where he entered into a successful musical life, appearing in public as pianist, organist, and second violinist in a quartet, also giving concerts, both choral and orchestral, from 1858 to 1863. In the latter year he was appointed musical director of the Court Theatre, and Royal Court conductor in 1871. On the death of Stern, in 1883, he succeeded him as artistic director of the Stern Conservatory, a post he held till 1888. In 1887 he withdrew from the directorship of the Court Opera, and in 1892 became director of the Royal Institute for Church Music in Berlin, succeeding August Haupt, who had died the preceding year. He became a member of the Berlin Academy in 1874, and of the Senate in 1882. Of his works, the songs, including solos, duets, trios and quartets, are most numerous; Die Mönkguter, a one-act vaudeville, was produced at Berlin, 1874; two piano trios and a number of orchestral works, comprising two overtures, two scherzos, a Nachtstück, a symphony, a capriccio, etc., complete the list.

Radecke, Rudolf. 1829-1893.

Conductor and teacher of music; born at Dittmansdorf, Silesia, brother

of Robert; was a pupil of Baumgart and Mosewius at the Academical Institute for Church Music in Breslau, and then entered the Leipsic Conservatory, where he studied under Rietz, Hauptmann and Moscheles. From 1859 to 1864 he lived in Berlin as a private teacher, and in the latter year began teaching in the Stern Conservatory, where he remained till 1871, and also conducted the Cecilian Society. In 1868 he gave up this latter post, and organized a Choral Society known by his name; the next year he founded and became director of a musical institute. He composed songs, choruses, orchestral and chamber-music.

Radoux (ră-doo), Jean Théodore. 1835-

Dramatic composer; born at Liège, son of an artisan, received his first lessons in music from his father, and later became a pupil of Daussoigne-Méhul in counterpoint and fugue, and Bacha in bassoon, at the Conservatory, where on the latter's death in 1856, he succeeded him as teacher of the bassoon. In the same year he won the first prize for piano-playing. In 1857 his Te Deum was performed at the Liège Cathedral, and two years later his cantata, Le Juif errant, won the Grand Prize of Rome, at Brussels. This enabled him to study in Paris under Halévy, and in 1872 he became director of the Liège Conservatory. In 1877 the order of Léopold was conferred upon him. He was a prolific composer of works which are held in estimation in his own country. They include the comic operas Le Béarnais and La coupe enchantée, an oratorio, The Daughter of Jephthah, Le Printemps, two symphonic tone-pictures, and Ahasuerus; The Feast of Balthasar; a symphonic overture, Epopée nationale; other national hymns and symphonies; church-music, male choruses, and songs; songs without words and other music for piano.

Radziwill (rät-tsē-vĭl), Prince Anton Heinrich. 1775-1833.

Amateur violoncellist, vocalist and composer; a Prussian; born at Wilna; an enthusiastic music-lover and a generous patron of the art, Beethoven's music being the especial object of his admiration. He married Princess Louise, sister of Prince Louis Fer-

dinand of Prussia, well known as an able amateur musician. Radziwill was considered an excellent singer, and his musical activities were such that Beethoven dedicated to him his Namensfeier Overture. Radziwill's best known composition is the incidental music to Goethe's Faust, which was performed frequently in Germany. Other works are romances for voice and piano; other songs with cello and guitar; vocal duets; partsongs and male quartets; Complaint of Maria Stuart, with cello and piano.

Raff (räf), Joseph Joachim. 1822-1882.

Follower of the romantic school of music and a prolific composer, who rose from poverty through his untiring energy and fortitude and made himself a leader of the Nineteenth Century musical world. He was born in the town of Lachen on Lake Zurich. His father, an organist and teacher, came from the Black Forest region of Germany. He studied at the Jesuit Lyceum at Schwyz, where he showed musical ability. At an early age he learned to play the organ and sang in the choir, but he was given no musical instruction. When he left the Lyceum he became a Latin tutor at St. Gallen, and later went to Rapperswyl. He studied piano and violin by himself and also started to compose. In 1843 he sent one of his compositions to Mendelssohn, who became interested in him and used his influence in getting some of the young musician's work published. Raff next met Liszt, who took him on a concert tour. While on this journey, he met Mendelssohn at Cologne. Mendelssohn persuaded him to leave Liszt and become his pupil at Leipsic; but the great master's death prevented the plan from materializing, and Raff remained at Cologne. There he wrote criticisms for Siegfried Dehn's Cäcilia, and also published a pamphlet on "The Wagner Question." He was still in straightened financial circumstances, so Liszt succeeded in interesting Mechetti, a publisher in Vienna, in the young composer; but while Raff was on the way to Vienna, the death of the publisher put an end to his hopes in that direction. Raff then divided his time between Weisenstelen and Stuttgart. He composed an opera, King Alfred, which was accepted by

the Court Theatre, but was never performed. At Stuttgart in 1848 he met von Bülow, at that time a law student though devoted to music. He brought Raff before the public by performing his Concertstück for piano and orchestra. In 1850 he met Liszt at Hamburg and went with him to Weimar, where he became identified with the new German school of music. His opera, King Alfred, in revised form, was produced at the Court Theatre there. It still holds a place there but was never performed outside of Weimar, and was not as well received as the composer had hoped it might be. Partly for this reason he turned his attention to instrumental music, bringing out his Messenger of Spring, a collection of piano-pieces; a string quartet and a grand sonata. About this time he became engaged to an actress, Doris Genast, granddaughter of Goethe's favorite actor, and in 1856 he accompanied her to Wiesbaden, where he became a successful piano teacher. In 1858 he published his second violin sonata and music to William Genast's drama, Bernhard von Weismar. In 1859 he was married. His first symphony, In the Fatherland, took the first prize of the Society of the Friends of Music of the Austrian Empire, in a trial of thirty-two competitors. Another symphony In the Forest, is considered his masterpiece. His Dame Kobold, a comic opera, was given at Weimar. He composed another opera, Samson, of which he wrote both libretto and music, but it was never performed. In 1877 he became director of the New Conservatory at Frankfort, which he conducted with great success until his sudden death by heart disease in 1882. Raff composed an enormous amount of music, two hundred and thirty pieces in all. Much of it is drawing-room music of a rather trivial character, which he was forced to write from financial need. His nine symphonies, his concertos, and his chamber-music are his noblest efforts. Other works are thirty songs; two symphonies, In The Forest, and Lenore; a piano concerto and a suite for violin and orchestra. In general his musical style is impressionistic. He sacrificed technique and science to vivid impression and sentiment constantly, and had a strange fault of overestimating the power of music to

give definite sensations or ideas. W. J. Henderson says of him, "Raff may not deserve a seat among the Titans of music, yet his originality, his grace of thought and his Oriental gorgeousness of utterance lift him above the level of mediocrity and stamp him as a man possessed of rare and valuable gifts. His larger works show every evidence of artistic earnestness, and had he been less imbued with impressionistic ideas and more free from the burdens of poverty, he might have attained perfection of art."

Raif (rīf), Oscar. 1841-1899.

Noted piano teacher; born at The Hague; of mixed descent, including Turkish, Italian and Swiss ancestors, he was "proud to call himself a Dutchman." His first music lessons were received from his father, Carl Raif, but he turned his attention to painting for several years. About the age of eighteen, he took up music study under Tausig, and soon rose into high esteem as a pianist, being distinguished from the majority of his contemporaries on the concert stage by his natural and artistic interpretations. Raif's health failed and he was compelled to give up private practise as well as public playing. In this crisis he concentrated his attention on the work of teaching, and in 1875 was appointed professor of piano at the Royal High School of Music, Berlin. He formulated an original system of technic, in which a prominent feature is that of using the thumb very softly in technical practice. In common with several prominent American teachers, Raif largely discarded the use of piano studies of purely technical type, condensing essentials into a concise form, known as his "Pocket Technique," and thus leaving more time for the development of the musical understanding, in which he is said to have been especially successful in training his pupils, making them independent in working new numbers for their repertory, both in technic and interpretation. He left but few compositions, the only ones of which we can find any mention being a piano concerto, and a sonata for violin and piano. Raif married one of his pupils. Unlike the majority of musicians, he found his most congenial friends among other professions; he was modest, very popular

with his pupils, both as a teacher and as a man, and almost "too indifferent about public opinion."

Raimondi (rä-ē-môn'-dē), Pietro. 1786-1853.

Italian composer and contrapuntist; born at Rome. His parents were poor, and the expenses of his musical education were paid by a relative. He spent six years as a pupil of La Barbara and Tritto at the Conservatory called "della Pietà di Turchini," Naples, while quite young, then led a wandering life for some years, living at various times in Rome, Florence and Genoa; in the latter place he brought out a comic opera, La Bizzarria d'amore. Here he remained for two more years, producing as many operas, then began his travels once more, and up to 1824 spent a year at a time in Florence, Naples, Milan and Rome, until proffered the directorship of the Court Theatre at Naples. In 1832 his first marked success, Il ventaglio, a comic opera produced the previous year, which became popular, and was performed all over Italy, was instrumental in obtaining for him a professorship in composition in the Palermo Conservatory, where he remained for eighteen years. Two years after his retirement from this post, he succeeded Basili as chapelmaster of St. Peter's, Rome, in which city occurred in August, 1852, the performance of three separate oratorios of his own composition, viz., Potiphar, Pharaoh and Jacob. This musical feat aroused overwhelming applause, which, it is said, so overcame the composer that he fainted, and is thought to have led to the causes which produced his death the next year. Raimondi was a most prolific composer, having brought out in all about sixty operas, and over twenty ballets, most of which were successful at the time; also, besides the oratorios mentioned, five others; four masses with orchestra, two masses for double choir without accompaniment; two four-part requiems with orchestra; one requiem in eight, and one in sixteen parts; a sixteen-part credo; much other sacred music, including the entire book of Psalms set in the style of Palestrina and two Sinfonie religiose. These prodigious contrapuntal intricacies were, however, but the culminating works among a number of

similar efforts, as Raimondi had also written a set of four vocal four-part fugues and another of six for four voices. Raimondi published several treatises explaining the methods he used in making these combinations; but, notwithstanding the skill, energy and patience requisite to such productions, his works have proved of little value to posterity.

Rainforth, Elizabeth. 1814-1877.

English dramatic soprano; was a pupil of George Perry and T. Cooke, and made a successful operatic debut as Mandane in Arne's Artaxerxes; studied afterward under Crivelli, and from 1837 appeared in oratorio as well as many prominent concerts, including the Philharmonic and the Concert of Ancient Music. She sang for five years prior to 1843 at Covent Garden, and in that year created the part of Arline in Balfe's Bohemian Girl at its initial performance, Drury Lane. In the next year she sang in Dublin. From 1852 to 1856 she lived in Edinburgh, and then retired to private life, removing in 1858 to Old Windsor, teaching in that vicinity until 1871, and finally to her father's home in Bristol. She died at Redland, Bristol. Her success was due to intelligence and dramatic ability, combined with a sweet and equable voice of high range, which lacked, however, the power requisite for the heaviest roles.

Ramann (rä'-măn), Bruno. 1830-

German teacher and composer; cousin of Lina; born at Erfurt, and began a commercial career, which he followed until nearly thirty years of age, and then laid aside for music. After some study under Brendel and Riedel, and five years' work under Hauptmann at Leipsic, he settled at Dresden as a teacher, and composed more than fifty works, including a number of songs and part-songs and piano-pieces, but nothing of real value.

Ramann, Lina. 1833-

German teacher of and writer on music; born at Mainstockheim, but was denied the advantage of lessons until the removal of her parents to Leipsic in 1850, when she became a pupil of the wife of Franz Brendel, and of Brendel also, Frau Brendel having been a pupil of Field. After a period of lessons for several years,

she studied alone and in 1858 founded at Glückstadt a normal school of music for women, where they received training for the profession of teaching. In 1865, together with Ida Volkmann, she established a music school at Nuremburg, where she superintended a faculty of teachers selected for their excellence. From 1860 she was also musical correspondent of the Jahreszeiten, at Hamburg; and her contributions to this periodical were published in 1868 under the title, Aus der Gegenwart. The same year a didactic work, Die Musikals Gegenstand der Erziehung, was published at Leipsic, and the next year, 1869, her Allgemeine Erzieh — und Unterrichts Jugend. In 1880 appeared a work on Liszt's oratorio, Christus, and she later edited a collection of all his writings. Other publications are a twelve volume Grundiss der Technik des Klavierspiels, and Bach und Händel. Her chief literary work was a biography of Liszt, much of the information for which was obtained direct from the great pianist. She also composed several sonatinas, and other music for piano.

Rameau (ră-mō), Jean Philippe. 1683-1764.

Eminent French theorist, organist and dramatic composer, called the founder of modern harmony; was born at Dijon, the eldest son of musical amateurs who gave him lessons. He read harpsichord music at sight when seven years old; was sent to the Jesuit College, but spent so much time at his music to the neglect of his studies that he was dismissed as incorrigible, and his father abandoned his original plan of making a magistrate of him The boy now studied the violin and organ, but there being no competent teacher of harmony in his native town his theoretical education was left to take care of itself. A premature love-affair caused his father to send him to Italy in 1701, where he stayed but a short time, not liking Italian music, and joined a traveling French company as violinist. After several years of wandering he returned home, refused a position as organist in Dijon and went to Paris, where he studied under Marchand, then a favorite organist in that city, who discerned a probable rival in Rameau, and in a competition for the position of organist at St. Paul's,

used his influence in favor of an inferior musician, while Rameau was obliged to accept a position outside of Paris, at Lille. He soon went to Auvergne to succeed his brother Claude. He retained this post for a number of years, during which time he composed and began the study of harmony, in which previous instruction had been denied him. This resulted in the production of his treatise on harmony, setting forth a system of his own, based on certain theories, viz., the reduction of all possible chord combinations to a definite number of primary chords, taking the common chord as the fundamental basis, and building others by thirds from its component tones; second, the harmonic identity of a chord and its various inversions; third, the construction of a fundamental bass which consisted of an assumed series of tones forming the roots of the respective chords. Of these three hypotheses, the second has become an established principle in harmony, while the others, on subsequent investigation and application, proved impracticable and misleading. Rameau himself recognized these early errors and his conceptions changed after the publication of his earlier works. Rameau's claim to the title of the founder of modern harmony consists, with the exception of the law of inverted chords, rather in the impulse which his works gave to later investigations than in the stability of his original system. It was left for later theorists to discover the true laws of the derivation of dissonant chords from consonant chords. The publicity and the fame which followed the printing of his works brought him many pupils. Rameau was not at liberty to remove to Paris as soon as he wished because of his contract as organist and, being much liked in this capacity, found it impossible to shorten his engagement by a request for release; so he resorted to a stratagem, and began to play so badly that, protests being of no avail, the authorities were at last glad to dismiss him, though, after securing the longed-for discharge, he played his last service in his accustomed style for his own satisfaction and the pleasure of his listeners. In 1721 he reached Paris, and the next year his first work, Traité de l'harmonie, appeared. His compositions for clavier also attracted

attention, and before long he became popular as a teacher and was appointed organist of Ste. Croix de la Bretonnerie. In 1726 he married Marie Louise Mangot, an attractive young musician and singer, and the marriage proved happy in spite of Rameau's twenty-five years of seniority. This same year was published his Nouveau Système de Musique Théortique. Others followed, including a treatise concerning accompaniment on clavecin or organ; Génération harmonique; Démonstration du principe de l'harmonie; Nouvelles réflexions sur la démonstration; and Code de musique pratique, being his last published theoretical work.

By middle life, Rameau turned aspiring efforts toward grand opera. He became acquainted with M. de la Popelinière, the fermièr-général who was a man of wealth and influence, and whose wife was a harpsichord pupil of Rameau. He introduced the composer to Voltaire, to whom Rameau is said to have borne a striking resemblance, and the result was a libretto by the famous writer, known by the title of Samson. Rameau worked eagerly at this, and the opera, when completed, fully satisfied both his librettist and his patron, but not the manager of the Académie, who objected to the biblical subject. The next year he was successful in making his debut with Hippolyte et Aricie, founded on Racine's Phèdre. It did not, however, attain favor with the public. Rameau's style was characterized by improvements over the best of his rivals' works that were innovations, and therefore not enjoyed or appreciated at first. His originality embodied itself in bold harmonies, unusual rhythms, and a new manner of writing for the orchestra, especially for the wood wind-instruments, which were now for the first time given separate and individual parts. After the first shock subsided, the public began to like his music. His ballet-opera, Les Indes Galantes, was a success. Two years afterward came his masterpiece, Castor et Pollux, and for over twenty years he dominated the French stage. Other operas were Les Fêtes d'Hébé and Dardanus; La Princesse de Navarre; Les Fêtes de Polyhymnie; Le Temple de la Gloire; Les Fêtes de l'Hymen et de l'Amour; Zaïs; and Pygmalion; Platée ou

Junon jalouse; Neis; Zoroastre; Acanthe et Céphise; La Guirlande; and La Naissance d'Osiris; Daphnis et Eglé; Lycis et Delié; Le Retour d'Astrée; Anacreon; Les Surprises de l'Amour; Les Sybarites; and Les Paladins, which, though written at the age of seventy-seven, showed no weakening of the composer's mental powers. He composed cantatas with choruses and also motets during the earlier part of his career, but never wrote so happily for voices as for instruments, a fact due in some measure to his indifference or aversion to Italian music in his youth. That he realized this is evident from a confession he made at sixty years of age, declaring that if he were twenty years younger he would visit Italy and study Pergolesi's works with a view of supplementing his deficiencies in declamation and acquiring the graceful and melodious qualities in which Lully was his superior.

In the period from 1740 to 1745, during which he produced no operas, he composed considerable music for clavier, including sonatas, variations, etc., some of which were written with "accompaniments" for flute, violin and viola. Some numbers from his various collections of clavier-pieces have been published in later works; Pauer's Old French Composers, and Popular Pieces by Rameau, are examples; also Mereaux's Les Clavecinistes. Ferrenc's Trésor des pianistes contains a reprint of two collections entire, and Riemann edited a complete edition of all Rameau's works for clavier. Many of these are well worth the pianist's attention. In addition to these, he left some for organ, and a number of pamphlets, some being of a controversial nature.

Rameau was appointed chamber composer to the King in 1745, and received honors in later life; a pension from the director of the Grand Opéra, a patent of nobility and the order of St. Michael from the King After his death, which occurred at the age of eighty-one, from typhoid fever, his funeral was solemnized at Paris by ceremonies befitting the foremost musician of his day, while memorial services were held in many other places. The music for the funeral was performed by the orchestra and chorus of the Grand Opéra, and the mass embodied numbers arranged from Castor and Pollux, and other lyrical works by the composer. Several portraits of Rameau are in existence, notably one in the Dijon Museum, by Chardin. A bust was placed in the library of the Paris Conservatory, and at Dijon a memorial statue in bronze was unveiled in 1880. A life-size statue is placed in the vestibule of the Paris Opéra House. Rameau is described as "tall and thin almost to emaciation," with a face "furrowed by deep wrinkles, an aquiline nose, broad and open forehead, and prominent cheek-bones. The mouth was large, the look frank and bold, and indicative of energy, perseverance and will-power." Of his characteristics as a composer, W. J. Henderson says: "He was a more sincere artist (than Lully), with a self-sacrificing devotion to high ideals of which Lully was quite incapable. The story of Rameau's early struggles and of his late recognition by force of sheer merit is far different from that of Lully's courtier-like machinations . . . Rameau was a much more truthfully dramatic composer than Lully, and at the same time he was a better musician . . . that he was not wholly able to escape affectation is due largely to the taste of the period in which he lived." His work contains many passages of true musical worth, and he exerted a strong influence upon French Opéra, though perhaps not so much directly as indirectly through his legitimate successor, Gluck. He improved, however, the mode of writing for chorus, as well as orchestra, in his operas; but many of his librettos were unworthy, and unfortunately, he seemed to look upon the words more as a framework upon which to hang the music than as an equally important part of the opera; his ideals required the best in music, but not necessarily the best in words. He is said to have been somewhat irascible, usually self-absorbed, resenting ordinary interruptions as intrusions on his time, yet ready and willing to respond to the calls of necessity, either in friends or relatives. All his known actions indicate straightforwardness, simplicity and indomitable persistence in pursuit of his artistic ambitions.

*** Randegger (rän'-děd-jĕr), Alberto. 1832-**

Italian composer and vocal teacher; born at Trieste, and showed musical

ability first at thirteen years of age. He was then placed under Tivoli, and later Lafont, an organist, for piano lessons, and Luigi Ricci for composition. Through these teachers Randegger became familiar with operatic affairs and various compositions in a practical way. At eighteen he met Verdi; a little later he himself composed several pieces of church-music and two ballets, which were produced at Trieste, and in collaboration with several fellow-pupils of Ricci wrote a comic opera, Il Lazzarone, which was also produced at Trieste. From 1852 to 1854 he was musical director at theatres in five different Italian cities. While at Brescia he produced a grand opera of his own, Bianca Capello. He was engaged by an Italian manager, a coadjutor of Max Strakosch, to come to New York to conduct Italian Opera, and also to bring out his new opera, but was prevented by an epidemic of cholera. He was induced to go to London instead, became a teacher of singing, and also conducted and composed. From 1859 to 1870 he was organist and choirmaster of a London church, and also studied composition under Molique; but aside from his teaching he was most prominent as an operatic composer. In 1857 he became conductor of Italian Opera at St. James' Theatre, and in 1868 professor of singing at the Royal Academy of Music. From 1879 to 1885 he was conductor of the Carl Rosa Opera Company; from 1887 to 1898 of grand opera at Drury Lane Theatre and Covent Garden, and for two years, from 1895 to 1897, of the Queen's Hall Choral Society, introducing Saint-Saëns' Samson and Delilah. From the resignation of Julius Benedict in 1881 he was conductor of the Norwich Festival. He is recognized as an authority on oratorio, as well as opera, and edited vocal selections from the works of Handel and Mendelssohn. He is a careful student of scores, and has a fine library containing many of these, which, together with his books, number about two thousand. He is now seventy-five years old. His compositions include The Rival Beauties; the dramatic cantata, Fridolin; dramatic scenes, Medea, and Saffo; funeral anthem in memory of Prince Albert; scene, The Prayer of Nature; also a setting of the 150th Psalm, written for the Boston Jubilee of 1872. He has published

numerous songs, and his Primer of Singing is considered an important work.

Randhartinger (ränt - härt' - ĭng - ĕr), Benedict. 1802-1894.

Austrian musician; born at Ruprechtshofen, Lower Austria; studied under Salieri in Vienna, where at the age of ten he was a soprano soloist in the Court choir. During this period Schubert was his fellow-student and became his intimate friend. Randhartinger studied law, and was secretary to Count Szechenyi for ten years. In 1832 he became tenor singer in the Court choir, and twelve years later was appointed vice-chapelmaster to the court, succeeding Assmayer as chief chapelmaster in 1862. Four years later he retired. Randhartinger's own compositions number over six hundred, more than one hundred having been published. These include an opera, König Enzio; two symphonies; a quintet and two quartets; twenty masses; sixty motets; several hundred songs; nearly one hundred part-songs; music for piano. He also published a book of Greek liturgies, and a collection of Greek national songs.

Rappoldi (răp-pôl'-dē), Eduard. 1839-

Noted Austrian violinist and composer; born at Vienna, and began his music study very early under Doleschall. In his seventh year he appeared publicly as a violinist, pianist and composer. Studied under Jansa, later under Hellmesberger at the Vienna Conservatory, and under Bohm. He also studied composition at the Conservatory under Sechter and Hiller. He played in the Opera orchestra at Vienna from 1854 to 1861. From 1861 to 1866 he was leader of the German Opera at Rotterdam, and was conductor successively at Lübeck, Stettin and Prague. From 1870 he was teacher at the Royal School of Music, Berlin, where he was a colleague of Joachim and a member of his quartet. In 1876 he was made a Royal professor. In 1877 he became orchestral conductor of the Dresden Opera, and later became the headship of the violin department in the Dresden Conservatory. In 1874 he married Laura Kahrer. He has composed a number of symphonies, sonatas, instrumental quartets and solos, and songs.

Rappoldi, Laura Kahrer- 1853-

Distinguished pianist; born at Mistelbach, near Vienna; was a pupil of Dachs and Dessoff at the Vienna Conservatory for several years, taking first prize at the age of sixteen, and after traveling as a concert-player through the principal towns in Germany, studied under Liszt, and rose to the front rank of German pianists.

Rasoumowsky (rä - zoo - môf' - shkĭ), Count Andreas Kyrillovitsch. 1752-1836.

Russian art-patron and amateur violinist, said to have been the son of a peasant, and to have been made a nobleman by the Empress. He was Russian ambassador at several different cities, last in Vienna, where he married in 1788 the Countess Elizabeth, sister of Carl Lichnowsky, known to musical history as the patron of Beethoven. In 1808 he organized a string quartet in which he played second violin, and which performed Haydn's quartets. Beethoven dedicated to him the three quartets known as the Rasoumowsky quartets. The quartet as he organized it remained intact for eight years; at the end of that time his place in it was filled by Sina. The first violin was Schuppanzigh, the viola player was Weiss, and the violoncellist Lincke. Beethoven mentions the quartet in a letter written about 1825.

Rastrelli (räs-trĕl'-lē), Joseph. 1799-1842.

German violinist and composer; born at Dresden; the son of Vincenzo Rastrelli (1760-1839), a well-known teacher of singing, and composer to the Court Chapel in Dresden. Joseph studied the violin under Poland, and harmony under Feidler, and in 1814 accompanied his father to Bologna, where he became a pupil in counterpoint of his father's former teacher, Mattei. Returning to Dresden in 1817 he became a violinist in the Court Orchestra, and in 1829 second conductor of the Court Opera; the next year he was appointed Court conductor. He composed several operas, produced at Ancona, Milan and Dresden; Salvator Rosa, given in the last named city in 1832, being the one of most importance; also motets, vespers and masses, one of the last in eight parts; a ballet, and incidental music to Macbeth.

*** Ratez (ră-tĕs), Émile Pierre. 1851-**

French composer; born at Besançon; was a pupil of Demol in the music school of that city. He secured his musical education by studying in his leisure hours. He won first prize for violin-playing and musical theory in the Besançon Music School, and from 1872 to 1881 studied under Massenet and afterward Bazin at the Paris Conservatory, where in 1876 he came out first in a contest in counterpoint and fugue. In Paris he was viola-player in the orchestra of the Opéra Comique, the Theatre Italien, and of the concerts given by Colonne, under whom he became chorusmaster in 1878, retaining this post for three years. In 1891 he became director of the Lille branch of the Paris Conservatory. His works include chamber-music; three trios, a quartet and a quintet for piano and strings; a string quartet and a string trio; a sonata for violin, one for viola, and one for violoncello, all with piano; a number of suites and other pieces for one or two violins with piano. He has written a large number of smaller pieces for various orchestral instruments, including an elegie for trombone and a legende for harp. He has composed two operas, Lydéric, and Paula Besançon; also a symphonic poem, Scénes héroïques. Besides this latter, he has to his credit a sinfonietta, a symphonic overture, a rhapsodie, and a suite for trumpet and orchestra; has also published a treatise on harmony, a treatise on elementary counterpoint and fugue, sets of vocal exercises, and studies for piano and for violin.

Ratzenberger (rät - sĕn - bĕrkh - ĕr), Theodor. 1840-

German pianist; born at Grossbreitenbach, Thuringia; was a pupil of Liszt in piano, and Cornelius in theory. He gave successful concerts at various Swiss cities, and in 1859 became Court pianist at Sondershausen. After touring again in Switzerland, also in Paris and Belgium, he settled as a teacher at Lausanne in 1864, and finally in Düsseldorf, 1868. His compositions, songs and pianopieces are few and unimportant.

Rauchenecker (row' - khĕ - nĕk - ĕr), Georg Wilhelm. 1844-

German composer; born at Munich; was a pupil in piano and in violin of

Theodor Lachner, in counterpoint of Baumgartner, and in violin of Joseph Walter. From 1860 to 1862 he was violinist at the Grand Theatre, Lyons, then became chapelmaster at Aix and Charpentras, and in 1868 became director of the Avignon Conservatory; in 1873 he became musical director at Winterthur, and the next year his cantata, Niklaus von der Flüe, was produced at the Zurich Musical Festival, and won a prize. For one season he conducted the Philharmonic concerts at Berlin. In 1889 he became musical director at Elberfeld, where three operas of his composition were produced with success, Die Letzen, Tage von Thule, Ingo, and Sanna. Another opera, Le Florentin, and a symphony remain in manuscript. Two of his string quartets have often been played by the Florentine Quartet.

Rauzzini (rä-ood-zē'-nē), Venanzio. 1747-1810.

Famous Italian tenor and composer; born at Rome; studied under a singer in the Pontifical Chapel, and made his debut in 1765; in 1767 sang first in Vienna, and soon afterward in Munich, where four of his operas were produced. In 1774 he removed to London, where he sang in opera and in concert, and became the most fashionable vocal-teacher of his day. Here he brought out four more operas, and in 1787 went to Bath, where he continued to teach, gave concerts, and entertained Haydn for several days. He died at Bath.

His brother, Matteo, was born at Rome, 1754, and made his debut in Munich, bringing out a comic opera, Le finte gemelle, in 1772, having joined his brother there two years earlier. He went with him to England, but soon left for Dublin, where he taught singing till his death, in 1791. He produced in Dublin, 1784, the opera Il Re pastore.

Ravenscroft, Thomas. 1582-1635.

Chorister at St. Paul's, under Edward Pearce; he received the degree of Bachelor of Music from Cambridge in 1607. He published several collections of rounds and catches, including among others the first collection of its kind printed in England: Pammelia Musickes Miscellanie; or Mixed Varietie of pleasant Roundelays and delightful Catches of 3 to 10 Parts in one, 1609. The most important of his publications was The Whole Book of Psalms, with the Hymnes Evangelicall and Spirituall. Several sonatas for stringed instruments of Ravenscroft's composition were published in 1695 at Rome.

Ravera (rä-vā'-rä), Niccolo Teresio. 1851-

Italian operatic composer; born at Alessandria; received his musical education at the Conservatory of Milan, where he won the first prize in each of three different branches — organ, piano, and composition. He later became conductor of the orchestra of the Theatre Lyrique de la Galerie-Vivienne in Paris. His operas are comic opera, Lucette et Colni; Fiamma; Le divorce de Pierrot, comic opera; La Mare au Diable, called a pastoral lyric; and Estelle.

Ravina (rä-vē'-nä), Jean Henri. 1818-1907.

French pianist and composer; born at Bordeaux; was a pupil of Laurent in theory, and Zimmermann in piano at the Paris Conservatory, where in 1832 he won the second prize for piano and the first in 1834; the next year he also took the first prize for harmony and accompaniment, and was assistant teacher in the Conservatory. He studied also under Reicha and Leiborne, and in 1837 began work as a concert pianist, and also taught in Paris, where he made his home. His tours included Russia and Spain, as well as France. In 1861 he was made a Chevalier of the Legion of Honor. His compositions include concerto for piano; twelve études de style; twenty-five études harmonieuses; twenty-five études mignonnes; and a number of graceful piano-pieces of the salon type, including variations and transcriptions. He also arranged for duets Beethoven's sets of variations and nine symphonies.

Rea (rā), William. 1827-

English organist, pianist and conductor; born in London; was an organ pupil of Pittman, and acted as his assistant. In 1843 he became organist of Christ Church, and continued his musical study under Sterndale Bennett, taking piano and composition, and appearing in concert as a pianist. His next post as organist was at St. Andrew's, Undershaft, and in 1849 he went to Leipsic, where he studied

under Moscheles and Richter, and later under Dreyschock at Prague. In 1853 he founded the Polyhymnian Choir, and proved an able and painstaking director of this and of an amateur orchestral society. In 1858 he became organist at St. Michael's, Stockwell, and two years later was appointed organist to the corporation of Newcastle-on-Tyne, where he held several consecutive church positions in addition, gave orchestral concerts, organ and piano recitals, and conducted various musical organizations. He also had Antigone performed in 1876 at the Theatre Royal, and up to 1897, or possibly later, conducted the Newcastle Amateur Vocal Society. In 1880 he became organist at St. Hilda's, South Shields. He received an honorary degree of Doctor of Music from Durham in 1886, was elected honorary Fellow of the College of Organists, and in 1888 resigned his corporation appointment. His wife was a pianist of local importance, and assisted him in the work of raising the musical standard of Newcastle. He composed anthems, songs and organ-pieces.

Read, Daniel. 1757-1836.

American composer and music-teacher; born at Rehoboth, Mass.; followed the trade of comb-maker, but also taught music and composed hymn-tunes, some of which are still used, including Lisbon, Russia, Sherburne, Winter and Windham. He also published The American Singing Book; The American Musical Magazine; The Child's Instructor in Vocal Music; Columbian Harmonist; and the New Haven Collection. He died in New Haven. Read's work is interesting historically, and was prophetic of the versatility of the modern American musician.

Reading, John.

English organist; lay-vicar of Lincoln Cathedral in 1667, and in 1670 master of choristers. From 1675 to 1681 he was organist of Winchester Cathedral, and in the latter year became organist of Winchester College. He was the composer of a hymn, Dulce Domum, contained in the collection, Harmonica Wiccamica, and presumably of the Adeste fideles, known as the Portuguese hymn.

Reading, John. 1677-1764.

English organist and composer; son of the preceding; was a chorister of the Chapel Royal under John Blow; in 1700 became organist of Dulwich College; in 1702 left this post and became lay-vicar of Lincoln Cathedral, and the next year also master of choristers. In 1707 he returned to London, where he held the position of organist in several different churches. He died in London. His compositions include A Book of New Songs with Symphonies; Thoroughbass fitted to the Harpsichord; and A Book of New Anthems. The Portuguese Hymn has also been ascribed to him.

Reay (rā), Samuel. 1822-

English organist and composer; born at Hexham, England; was a choir-boy in Durham Cathedral, and pupil of Henshaw, the organist, afterward studying under J. Stimpson at Newcastle, succeeding him as organist of St. Andrew's. About 1864 he became organist and song-schoolmaster at the parish church of Newark-on-Trent, and also conductor of the Newton Philharmonic Society. In 1871 he received from Oxford the degree of Bachelor of Music. He has composed church-music as follows: Morning and evening services in F; anthems, hymns, madrigals, and numerous part-songs. He has edited, with Gauntlett and Bridge, the collection, Tunes, New and Old, and also Songs and Ballads of Northern England, by Stokes. In 1879 he performed in London an English stage-setting of Bach's two cantatas, Coffee, and Peasants. This was their initial performance in England.

Rebel (rŭ-bĕl), François. 1701-1775.

French violinist and operatic composer; born in Paris; son of Jean Ferry; was his father's pupil, and at thirteen entered the Opéra orchestra, where he became an intimate friend of Francœur, another member of the orchestra. They composed together ten operas, and were conjointly leaders of the Opéra orchestra from 1733 pointed inspector-general of the Opéra inspectors, and from 1753 to 1757 were still associated as directors of the Opéra. In 1772 Rebel was appointed inspector-general of the Opéra by Louis XV., to whom he was previously superintendent of music. He died at Paris. Besides operas he produced cantatas, a Te Deum, a De Profundis, etc.

Rebel, Jean Ferry. 1669-1747.

French violinist and composer of chamber-music; born in Paris, and in 1699 was violinist at the Grand Opéra, becoming later accompanist, and in 1707 conductor. He also became Royal chamber composer, and one of the King's twenty-four violinists. His compositions include an opera, Ulysse, which contained a ballet movement, La Caprice, which remained popular for years. He wrote violin solos for insertion in other similar works; also sonatas and trios for two violins.

Rebello (rā-bĕl'-lō), João Soares. 1609-1661.

Portuguese composer; born at Caminha; entered at the age of fifteen the service of the royal family of Braganza, and was the teacher of King John IV., who dedicated to him his pamphlet on the "Defense of Modern Music." Rebello ranks among the greatest of Portuguese musicians. His published works include a book in seventeen volumes of Psalms in sixteen parts, lamentations, misereres and magnificats. The rest were never published, and a number of them, principally masses, are preserved in manuscript at Lisbon. He died at San Amaro, near Lisbon.

Reber (rŭ-bā), Napoléon Henri. 1807-1880.

French composer and theorist; born at Mühlhausen, Alsace; received his musical education at the Paris Conservatory under Reicha and Lesueur, and became professor of harmony there in 1851 and of composition in 1862, as Halévy's successor. He was appointed in 1871 an inspector of the branches of the Conservatory, and died in Paris nine years later, Saint-Saëns succeeding him as professor of composition at the Conservatory. Reber was considered one of the best instructors ever connected with that institution, and his Treatise on Harmony took a place among the best modern works on the subject, being especially distinguished for clearness and simplicity. The following comic operas by him were brought out at the Opéra Comique: Le diable amoureux; La nuit de Noël; Le père Gaillard; Les papillotes de M. Benoist; Les dames capitaines. Another, Le ménétrier à la cour, and a grand opera,

Naïm, were not produced, but the overtures to these were published. His instrumental works, which are considered of superior quality and belong properly to the German School of classical composition, include four symphonies; a suite; an overture, Roland; scènes lyriques; also a quintet and three quartets; quartet and seven trios; solos and duets; Ave Maria, and Agnus Dei; and over thirty songs with piano accompaniment, and vocal exercises for high voice.

Rebicek (rā'-bĭ-tsĕk), Josef. 1844-

Violinist and conductor; born at Prague; was a pupil of the Conservatory there for six years. In 1861 he became a member of the Court Orchestra at Weimar; in 1863 leader of the orchestra at the Bohemian National Theatre, and in 1865 of the German Royal Landestheatre, both at Prague; in 1868 leader at the Royal Theatre of Wiesbaden, and in 1875 Royal music director; in 1882 opera director and leader at the Imperial Theatre of Warsaw; in 1891 conductor at the National Theatre at Pesth. In 1893 he went once more to Wiesbaden, as conductor of the Court Theatre; finally removing to Berlin, where he succeeded Mannstädt as conductor of the Philharmonic Orchestra.

Rebling (rāp'-lĭng), Gustav. 1821-

German organist and composer; was born at Barby, Magdeburg. Studied under Friedrich Schneider at Dessau from 1836 to 1839, and then became organist of the French church at Magdeburg. In 1847 he succeeded Mühling as instructor in music at the seminary; in 1853 was Cathedral choirmaster and vocal-teacher at the Gymnasium; and in 1856 musical director to the court. In 1858 he became organist of the Church of St. John. In 1846 he founded a church choral society, but retired in 1897. He composed psalms without accompaniment for from four to eight voices; motets; songs; organ and piano-music; and a sonata for cello.

Redan, Karl. See Converse, Charles Crozat.

Redhead, Richard. 1820-1901.

English organist and composer; born at Harrow; was a choir-boy at Magdalen College, Oxford, and a

pupil of Vicary, the organist. From 1839 to 1864 he was organist of Margaret Chapel, now known as All Saints' Church, London, and later became organist of St. Mary Magdalene's Church, Paddington. He set the Psalms and Canticles to the Gregorian tones, under the name of Laudes Diurnæ, considered his best work. He was also organist of St. Andrew's, laying the foundation of the choral service subsequently used there. His compositions are almost without exception for the Episcopal Church service, and include a selection of chants; responses; Laudes Diurnæ, the Psalter and Canticles with Morning and Evening service; the Order for Morning and Evening Prayer, with Litany and Proper Psalms; Proper Psalms, together with the Gospel Canticles set to Ancient Psalm Tunes; Metrical Litanies; music for the Office of the Holy Communion; O, My People, an anthem for Good Friday; numerous other collections of hymns and services, and anthems; also The Universal Organist, a collection of Short Classical and Modern Pieces, in five volumes. He edited the Cathedral and Church Choir Book. He was the composer of the familiar setting of the hymn, Rock of Ages. He died at Hellingly, Sussex.

Ree (rā), Anton. 1820-1886.

Pianist; born at Aarhus, Jutland; studied at Hamburg under Jacques Schmidt and Karl Krebs. From 1839 to 1842 he traveled, appearing in concert in Vienna and Paris, where he studied under Chopin, and then settled at Copenhagen as a teacher. He contributed to various musical periodicals, and composed a number of piano-pieces, principally suitable for teaching. He also published a book of exercises and a book, Musik historiske Momenter. He died at Copenhagen.

Reed, Thomas German. 1817-1888.

English singer, pianist and conductor; born at Bristol; appeared at Bath as a singer and pianist when ten years old; was organist of the Catholic Chapel, Sloane Street, London; and in 1838 succeeded his father as musical director of the Haymarket Theatre, but gave up this post in 1851 for a similar one at the Olympic, where he remained till 1853. In 1838 he was chapelmaster of the Royal

Bavarian Chapel. In 1844 he married Priscilla Horton, and with her established the series of quasi-theatrical performances known as "Mr. and Mrs. German Reed's Entertainments," giving small plays in dialogue form. Reed died at Upper East Sheen, Surrey.

Reed, Mrs. Thomas German. 1818-1895.

Priscilla Horton was an actress and contralto-singer of much ability who, prior to appearing in her husband's entertainments, was well known in the plays of Shakespeare as revived by Macready, and in pieces by Planché at the Haymarket. She retired in 1879, and died at Bexley Heath.

Reeves, David Wallis. 1838-

American bandmaster, cornet virtuoso, and military composer; born at Oswego, New York. He was chiefly self-instructed, but received some lessons in violin and cornet from Thomas Canham. He was leader of a circus band, and subsequently went to New York, where he became a member of Dodworth's Orchestra, and studied harmony under Jacob Kochkeller. After a trip with a minstrel company to England he returned to this country and took the position of solo cornet in Dodworth's band. In 1866 he became director of the American band and orchestra at Providence, Rhode Island, in which position he remained for over twenty-five years. This organization improved greatly under his leadership. He has also been the bandmaster of several military organizations, conductor of the Rocky Point Musical Festivals from 1875 to 1878, and director of the Rhode Island Choral Association; has made concert tours as cornetist in Europe, as well as America, playing in the chief cities of England, Germany, and the United States. His compositions include two comic operas, The Ambassador's Daughter, and The Mandarin Zune; over seventy marches for military bands, besides transcriptions and arrangements for band and orchestra. Some of his works have been very popular.

Reeves, John Sims. 1818-1900.

English tenor, known generally as Sims Reeves; the son of a musician in the Royal Artillery band, from whom he received his early instruc-

tion in music. Biographers differ as to the time and place of his birth. As a boy he possessed a soprano voice and sang occasionally in concert; and at the age of fourteen he became organist of a church in North Cray, Kent, and a pupil of Callcott in harmony and of J. B. Cramer in piano, also learning to play on the violin, cello, oboe and bassoon. In 1839 he made his debut as a barytone in the part of Rudolpho in La Sonnambula at Newcastle-on-Tyne. He next studied under Hobbs and Cooke, and sang minor parts for tenor in various operas at Drury Lane from 1842 to 1843. Further study followed under Bordogni at Paris and Mazzucato at Milan. His debut as tenor was made at La Scala Theatre, Milan, 1846, as Edgardo in Lucia di Lammermoor, and the next year he appeared in the same role at Drury Lane, after which his fame was assured. In 1848 he appeared in Italian Opera in London, and for over thirty years sang in opera, concert and oratorio, being known as the greatest tenor ever produced by Great Britain, and a prime favorite in his own country and the provinces, to which his appearances were principally confined. After 1881 he appeared in public but seldom, and in 1891 gave a farewell concert in London and turned his attention to teaching, but pecuniary troubles caused him to reappear in 1893, after which he sang in concert and in variety theatres. In 1896 he made a tour of South Africa. He died at Worthing, in 1900, while on a visit to his son. His first wife, Emma Lucombe, was herself a soprano of ability in opera and concert, and their son Herbert, also a tenor, made his London debut in 1880.

Reger (rā'-gĕr), Max. 1873-

Noted contemporary composer; born March 19, 1873, at Brand, near Weiden, Bavaria. His first lessons were on the piano, given by his mother when he was about five years old. He attended school at Weiden, where his father, Joseph Reger, taught music at the preparatory school. After studying under the organist, Lindner, he took harmony and organ lessons from his father, and entered the preparatory school to fit himself for school-teaching. In 1888 he attended a performance of Parsifal and Die Meistersinger at Bayreuth, hearing an orchestra for the first time. The strong impressions received from this concert incited him to composition, and the next year, after having passed his school examinations, he submitted his attempts at orchestral writing to Hugo Riemann, who thereupon advised him to follow music as a profession. In the spring of 1890 he went to Sondershausen and continued his study of piano, organ and theory under Riemann, who soon removed to Wiesbaden. Reger followed him, and while studying taught piano, organ, and finally theory at the Conservatory for several years. In 1891 he began to publish his compositions. Following his year of military service a severe illness compelled his return home in 1898. Two years later he settled in Munich, where he was professor of organ, harmony and counterpoint at the Academy, succeeding Erdmannsdörffer as conductor of the Porgesscher Gesangverein. In 1906 he left Munich for Leipsic, where he is now director of the University. He has received the title of "royal professor" from the Saxon ministry decently. In the thirty-five years of his life he has attained a wide reputation as a prolific composer of works that are much discussed. So far they are principally for piano and for organ, and have reached the opus number 104.

Several German critics have ranked him with the four greatest composers of variations, his works in that line outnumbering Brahms. His latest work, variations and fugue for orchestra on a theme by Hiller, has excited considerable comment. It was performed in this country at a concert at the Academy of Music in Philadelphia, in December, 1907. His organ-music includes a set of fifty-two choral preludes, which form an attractive introduction to modern organ-playing; the two sonatas; a fantasia and fugue on the name Bach; a set of variations, and fantasias on old German chorales. These works show the influence of Bach, which is also said to be noticeable in his four violin sonatas. A recent work is a violin concerto. Other chamber-music includes a serenade for flute, violin and viola; sonatas for cello, for violin and for clarinet; a string quartet; a trio for strings; numerous piano solos, including waltzes and Lose Blätter (Loose Leaves), and duets. He has written no operas nor large choral

works, but his three sacred cantatas, based on old German chorales, bear considerable resemblance to Bach's. Of his two hundred or more songs there are a few which are worthy to rank with the best of modern works in this line. Reger's talent, or genius, is purely instrumental, his accompaniments to the songs being usually overelaborate, and the voice taking a part so subordinate that, in the words of Ernest Newman, it is "stretched out like a piece of elastic web in order to cover the distended frame upon which it is set." For orchestra, besides the recent work mentioned, he has published only a serenade of symphonic proportions and of much beauty. It was performed in London at a Promenade concert, and has been given by the Thomas Orchestra in Chicago. By many Reger is considered the greatest composer for the organ since Bach's time; at any rate, he is a leading figure in the musical world today. Personally he is said to be a striking figure, over six feet tall, with a large head, strong features, and somewhat stern expression, with a robust and aggressive individuality.

Regibo (rā'-zhē-bō), Abel Benjamin Marie. 1835-1897.

Belgian composer; born at Renaix; pupil of his father, choir-director of a college there. At thirteen was sent to the Conservatory at Ghent, where he studied piano under Heyndericks and harmony under Mengal, winning first prize for the latter in 1850; he also studied counterpoint under Gevaërt. In 1854 he was sent to the Brussels Conservatory and placed under Lemmens in organ and Fétis in composition. He was a prolific composer but his works are of no particular importance. Two of these were trios for cello, piano and harmonium. His especial and unique work was the collection of ancient Belgian musical instruments, clavecins, dulcimers and spinets. By degrees he accumulated the largest collection known in his day of clavecins made by prominent firms in Antwerp. In 1872 he accepted a call to the directorship of a music school in Renaix, where he died.

Regis (rā'-zhēs), Johannes.

Belgian composer of note; lived in the latter half of the Fifteenth Century, and was a contemporary of Okeghem, Caron and Busnois. In a collection of fragments of masses by various composers esteemed in their day, published by Petrucci in 1508, is found a credo; and in other collections by the same printer are several motets and a four-part song by this composer. The Pontifical Chapel at Rome also contains some manuscript masses by Regis.

Regnart (rĕkh'-nărt), Jacob. 1540-1600.

Netherlands composer; born in 1540 at Douai, Flanders. He was a choirboy in the Vienna Court Chapel, and later became vice-chapelmaster to the Emperor at Prague. He held that office to the Archduke Ferdinand at Innsbruck, later becoming chief chapelmaster, and then returned to the Imperial Court at Ferdinand's death. His works include masses, motets, magnificats, etc., are dated from 1552 to 1611, some of which were published posthumously. He also wrote numerous German songs.

Rehbaum (rā'-bowm), Theobald. 1835-

German violinist, composer and writer on music; born in Berlin. Was a choir-boy at the Cathedral, afterward studying violin under Ries and composition under Kiel. He later lived at Wiesbaden. He produced a number of compositions for his instrument, including instructive works; songs and part-songs; and a number of operas, of which he wrote the librettos as well as the music, Don Pablo, Das steinerne Herz, and Turandot, and Oberst Lumpus; also Die Konskribirten, Das Weib des Una, and Der Goldschmidt von Paris. He also wrote librettos for other composers.

Rehburg (rā'-bĕrkh), Willy. 1863-

Swiss pianist; born at Morges, Switzerland, and received early instruction in music from his father, who was a pupil of Moscheles and a well-known teacher of music in that town. Willy played in public as a small boy of five or six, and later studied under Freund, Weber and Hegar at the School of Music in Zurich, and from 1882 to 1885 under Reinecke and Zwintscher at the Leipsic Conservatory, remaining there afterwards as teacher of piano. In 1888 he began to conduct the subscription concerts of the Court

Orchestra and also the singing society at Altenburg. In 1890 he gave up his work in Leipsic to accept the post of head professor of piano in the Conservatory at Geneva, and in 1892 became director of the orchestra of the City Theatre there. He was appointed Court pianist to the Duke of Saxony. He has written for piano a sonata, and other pieces and studies, also a sonata for violin and piano.

Reicha (rī'-khä), Anton. 1770-1836.

Instrumental composer and theorist of distinction; born at Prague; a nephew and pupil of Joseph Reicha, composer, violinist and leader, afterward conductor, of the National Theatre orchestra at Bonn, which the young Anton entered as a flutist at the age of eighteen, having studied that instrument and the piano as well as the violin. Here he gained much from his friendly association with Beethoven, who at that time played the viola in this orchestra. Six years later it disbanded; Reicha settled in Hamburg, teaching piano and working industriously at an opera, Obaldi, ou les Français en Égypte, in order to bring out which he went to Paris in 1799. This project failing, he was consoled to some extent by the successful production of two of his symphonies and several smaller instrumental works at a noted series of concerts. From 1802 to 1808 he lived in Vienna, where he renewed his former intimacy with Beethoven, won also the friendship of Haydn, Salieri and Albrechtsberger, and published a number of compositions. The French invasion induced him to return to Paris, where he produced three comic operas, with only a fair degree of success, Cagliostro, Natalie, and Sapho. He became eminent as a teacher of composition, and among his pupils were Dancla, Elwart and Jelensperger. In 1818 he was appointed professor of composition at the Conservatory as Méhul's successor; married a Parisian woman, and became a naturalized citizen of France in 1829. He received the cross of the Legion of Honor in 1831 and became a member of the Institut in 1835, succeeding to Boieldieu's place, but died the next year of a pulmonary attack. His compositions are as follows: For orchestra, two symphonies and one overture; diecetto for five stringed and five wind-instruments; octet for four

stringed and four wind-instruments. Chamber-music: twenty quartets for strings; six quartets for flute and strings; one for flutes; one for flute, cello, bassoon and piano; six trios for strings; twenty-four for horns; one for cello; six duets for violins; twenty-two for flutes, and twelve sonatas for violin; sonatas, fugues, variations, studies, etc., for piano. A number of theoretical works from his pen were published in Paris; Études ou théories pour le piano; Traité de mélodie; Cours de composition musicale; Traité de haute composition musicale; L'art du compositeur dramatique; also Petit traité d'harmonie pratique. As a theorist Reicha was much esteemed, his treatises being clear and logical. In his works he sought after novel effect, cleverly offsetting a lack of melodic ideas or natural inspiration.

Reichardt (rī'-khärt), Alexander. 1825-1885.

Noted operatic tenor; born in Packs, Hungary; was his uncle's pupil; made his debut in 1843 at Lemberg, in Rossini's Otello; then sang in Vienna at the Court Opera, and was engaged in London for the six successive seasons from 1851 to 1857, appearing successfully in oratorio as well as opera, and becoming a favorite in England, Scotland and the British provinces. In 1860 he removed to Boulogne, where he founded and conducted a choral society, and became president of a music school. He died in Boulogne. Reichardt composed a number of songs of a pleasing and popular nature, of which the best known was Thou Art So Near and Yet So Far.

Reichardt, Gustav. 1797-1884.

German vocal composer; born at Schmarsow, near Demmin; originally studied theology, but decided on a musical career, and became a pupil of Bernhard Klein. He settled in Berlin as a teacher, among his pupils being the Emperor Frederick, and here conducted the choral society for young men. His works number thirty-six, for the most part songs. He is best known as the composer of Was ist des Deutschen Vaterland? (Where is the German's fatherland?), widely sung in Germany. He died in Berlin.

Reichardt, Johann Friedrich. 1752-1814.

German composer, conductor and writer on music; born at Königsberg;

studied piano and musical theory under the organist, Carl Gottlieb Richter, and violin under Veichtner and studied philosophy at Leipsic. In 1775 he applied for and obtained the post of Court chapelmaster to Frederick the Great. The year after his visit to Italy, in 1782, he organized the Concerts Spirituels for the performance of new compositions, and wrote for these brief analytical programs, composing in the meanwhile, but keeping his own works for the most part in the background, until 1785-1786, when he visited London and Paris; in both cities he produced his Passion Music, and received a commission in the latter for two operas, Tamerlane and Panthée, to be given at the Grand Opéra. The death of Frederick the Great, however, recalled him to Berlin and prevented their production. Frederick's successor, Friedrich Wilhelm II., supported Reichardt in his endeavors to improve the Court music; the orchestra was increased, and Reichardt was dispatched to Italy in search of new singers. His energetic and confident career had made enemies among the conservatives at court, who lost no time in informing the King of Reichardt's sentiments toward the French Revolution, unwisely expressed before his departure; and the result was three years' leave of absence, and then dismissal in 1794. A period of retirement followed, which was devoted to composition and musico-literary labors; and in 1796 he was appointed inspector of salt works near Halle, in the vicinity of which he owned an estate. The year following, on the death of Friedrich Wilhelm II., he returned to Berlin to produce the funeral cantata, and a little later brought out several operas. He was reinstated as Court conductor by Friedrich Wilhelm III. The French invasion of 1806 drove him to Königsberg, but he returned under compulsion of Jerome Napoleon, who appointed him Court conductor at Cassel, where he did not remain because of some difficulties with the authorities at Cassel, but went to Vienna, and endeavored to make a mark in that city, and, failing, retired to his estate at Giebichenstein, where he died later.

Reichardt's best work was done in his vocal compositions; his German songs, aside from their historical value, possess intrinsic merit. Mendelssohn

was a warm admirer of Reichardt's vocal works, and especially of the Morning Hymn, a setting of Milton's poem of that name, which ranks first of all his compositions. Besides this there are several other large choral works to his credit; a Passion Music, various cantatas, both secular and sacred, and other church-music; his numerous songs include settings of about sixty of Goethe's poems, four of these being in the form of Singspielen (a kind of operetta), viz.: Claudina von Villabella, Erwin und Elmire, Jery und Bätely, and Lilla; these, with his four other Singspielen, are considered important as being an influential factor in the growth of German Opera.

He also composed considerable orchestral and chamber-music, including seven symphonies, an overture, fourteen concertos, and seventeen sonatas for piano; one concerto and eleven sonatas for violin; concertante for string quartet and orchestra; a sonata for flute; quintet for piano, two flutes and two horns; six trios for strings; and quartet for piano and strings. In musical literature he was also energetic, editing several musical periodicals, contributing numerous articles, largely of a critical nature; also autobiographical notes in the Berlinische Musikalische Zeitung. His larger published works include Studien für Tonkünstler und Musikfreunde; Ueber die deutsche komische Oper; Ueber die Pflichten des Ripienviolinsten; Briefe eines aufmerksamen Reisenden; Schreiben über die Berlinische Musik; Vertraute Briefe aus Paris, . . . 1802-1803-1804-1805; Vertraute Briefe geschrieben auf einer Reisenach Wien, 1808-1809-1810.

Reichel (rī'-khĕl), Adolf Heinrich Johann. 1816-

German composer; born at Tursznitz, West Prussia; studied both vocal and instrumental music under Brandt, cantor at Elbing, and afterwards composition under Louis Berger and Dehn at Berlin. He traveled for some time in Germany and Switzerland, then settled in Paris as a teacher of piano, where he lived for fourteen years. From 1857 to 1867 he was teacher of composition at the Conservatory in Dresden, where he also conducted the singing society known as Dreyssig's, and then became musical director of the city of Berne.

His compositions include concertos; preludes and fugues, sonatas, and mazurkas for piano; trios for piano and strings; choruses; and numerous songs.

Reichel, Friedrich. 1833-1889.

German conductor, composer and teacher; born at Oberoderwitz, Lusatia, near Zittau; showed musical talent early, and at the age of twelve played five different instruments, as well as singing, with sufficient skill to take part in the church-music of his home village. He studied at Dresden under F. Wieck in piano and under Julius Rietz and Julius Otto in theory, and also attended for four years the teachers' seminary at Bautzen. After two years of elementary teaching in Dresden he went to Poland as a teacher of music, but returned to Dresden in 1857, where he conducted several musical societies, choral and orchestral, and in 1878 became the organist and precentor of St. John's, a position he held until his death. His compositions comprise thirty-two published works, including choruses, symphonies, piano-music, and songs, the principal ones being a Frühlings symphonie (spring symphony); motets; studies; and part-songs for male voices. His music in manuscript includes two string quartets and an octet for wind-instruments. His operetta, Die Geängsteten Diplomaten, was produced in Dresden in 1875.

Reicher-Kindermann (rī'-khĕr kĭn'-dĕr-män), Hedwig. 1853-1883.

German dramatic soprano; born at Munich; the daughter of the well-known barytone, August Kindermann. Her earliest lessons were received from her mother on the piano; she later attended the School of Music in in her native city, where, on the advice of Wüllner, she gave up instrumental for vocal music, which she studied under her father. Her debut was made in a boy's part in Die Meistersinger at the Opera, Munich; then, after various minor appearances in Leipsic, Berlin and Carlsruhe, at the Gärtnerplatz Theatre, Munich, where she married the actor, Reicher, and sang in light opera. In 1876 she appeared in two of Wagner's cycles at Bayreuth, then at Hamburg, where she created the part of Leah in Rubinstein's opera, Maccabæus; subsequent appearances included Monte Carlo,

where she sang with much success, and Leipsic, where she made her debut at Fidelio, and remaining under Neumann's management there for two seasons, touring with his Wagner Company in London, Berlin and other German cities, lastly in Trieste, 1883, where she died. Her gifts as an actress and strong dramatic soprano voice were admirably suited to the production of the heroic and supernatural roles in which Wagner's operas abound.

Reichert (rī-khĕrt), Mathieu André. 1830.

Concert flute-player and composer for his instrument; born at Maestricht, and entered the Brussels Conservatory, where he took first prize. He traveled as a virtuoso on extended tours in both Europe and America. His compositions for flute are characterized by technical difficulties.

Reichmann (rīkh'-män), Theodor. 1849-

Famous operatic barytone; born at Rostock; studied at Berlin under Elsler and Mantius, at Prague under Ress and the barytone, Lamperti, at Milan. Up to 1874 he appeared in opera at Berlin, Rotterdam, Strasburg, Cologne, Hamburg and Munich. In 1882 he created the role of Amfortas in Parsifal, and in the same year was engaged at the Vienna Court Opera, where he sang until 1889; then came to this country, singing in German Opera at New York for a season, and later made long tours as a star, after which he sang again in the Court Opera at Vienna.

Reid, John. 1721-1807.

Scotch musical amateur; chiefly distinguished for his bequest to Edinburgh University for the purpose of founding and maintaining a professorship of music there. Born at Straloch, Perthshire, and was a student at the University mentioned. In 1745 he was a lieutenant in the army, later becoming a general. In his will he provided that after the death of his daughter all his property should go to the University, including his music books, and directed that an annual concert should be given on his birthday, and at this concert some pieces of his own composition should be performed by the band. This, says James D. Brown, was to "show the style of music that prevailed about the middle of the Eighteenth Century."

Reimann (rī-măn), Heinrich. 1850-1906.

Eminent German organist and musical critic; born at Rengensdorf, Silesia; the son and pupil of Ignaz Reimann, and acted occasionally as a substitute for his father at the organ or piano. His father sent him to the Glatz Gymnasium and afterward to Breslau, where he studied philology, also conducting a students' singing society and taking lessons of Brosig. After his graduation he taught at various gymnasiums, but gave up teaching to devote his entire time to music. He had already found time to conduct several societies, found a vocal school at Ratisbon and act as musical critic to the Schlesische Zeitung, besides writing various compositions and essays. In 1887 he settled in Berlin, where he rose rapidly to distinction in several lines of work, becoming musical critic on the Allgemeine Musikalische Zeitung, organist at the Philharmonic Society and of the Emperor Wilhelm Memorial Church, assistant librarian at the Royal Library and teacher of organ and theory at the Scharwenka-Klindworth Conservatory. He was prominent both as a performer on and composer for the organ, his works comprising sonatas, and studies. He published a biography of Schumann; Zur Theorie und Geschichte der byzantinischen Musik; and a collection of old songs, Das Deutsche Lied, arranged for use in concert. He died in Berlin.

Reimann, Ignaz. 1820-1885.

German church composer; born at Allendorf, Silesia; was a student at the Seminary, Breslau, and has to his credit twenty-four requiems, seventy-four masses, thirty-seven litanies, four Te Deums, four oratorios, eighty-three offertories, fifty graduals, and many compositions for use at weddings, funerals, and other services; besides nine overtures and other instrumental pieces.

Reinecke (rī′-nĕk-ĕ), Carl. 1824-

Eminent pianist, teacher and composer; born at Altona; received his entire musical education from his father. The first instrument that he learned was the violin, but later he turned his entire attention to the piano. In 1843 he played at a Gewandhaus concert Mendelssohn's Serenade and Allegro giojoso, the composer being present. His first concert tour was made that year through Denmark and Sweden. While in Leipsic he enjoyed the friendship of Mendelssohn and Schumann. After a second tour through northern Germany he became, in 1846, Court pianist at Copenhagen. After 1848 he lived in Paris, and was at this time instructor of piano and counterpoint in the Conservatory at Cologne; in 1854, musical director at Barmen, and in 1859 at the University of Breslau, where he established a series of orchestral concerts that hold an honorable place. The next year he became conductor in piano of the two daughters of Liszt. In 1858 he became professor of the Gewandhaus concerts at Leipsic, a post he retained until 1895, and also became professor of piano and composition at the Conservatory there. In 1897 he was made director of studies, and in 1884 had the degree of Doctor of Philosophy conferred upon him by the Leipsic University. The duties of his positions did not prevent him from making several additional concert tours in northern Europe. As a pianist, Reinecke is refined, quiet and intelligent in interpretation, and excels in the playing of Mozart's compositions. He is also a sympathetic accompanist.

His own compositions number over two hundred, comprising piano-music; chamber-music; the operas, King Manfred, Die Teufelchen, a fairy opera, Ein Abenteuer Händels, Der vierjahrige Posten, Auf hohen Befehl, and Der Gouverneur von Tours; much choral music, including an oratorio, Belsazar; two masses; and five fairy cantatas, Schneewitchen, Aschenbrödel, Dornröschen, Die wilden Schwäne, and Vorn Baumchen; and the orchestral works, incidental music to Schiller's Wilhelm Tell; three symphonies; five overtures; and a funeral march for Emperor Wilhelm I. His vocal works include the concert arias, Mirjams Siegesgeang, Das Hindumädchen, and Almansor; twenty canons for female voices, with piano; and song-cycles.

As one of the most prominent teachers in Germany, Reinecke has taught a number of famous musicians. Among his pupils in composition are Grieg, Svendsen, Chadwick, Sir Arthur Sullivan and Van der Stucken, Dr. Louis Maas and Rafael Joseffy. As a composer Reinecke has a thorough

knowledge of the various instruments and of musical form, but is somewhat deficient in invention. His future reputation will rest on his children's songs and fairy cantatas. His shorter piano-pieces are gems of very moderate difficulty, especially Six Tone-Pictures based on Tennyson's poem, Enoch Arden. Some influence of Wagner and Brahms, as well as of Mendelssohn and Schumann, is evident in his works, although his general tendency is toward classical forms. As an arranger he is perhaps more successful, an instance of merit being an improvisata for two pianos, based on a much-played gavotte by Gluck, into which Reinecke has woven skilfully one of Bach's musettes. He has edited a number of works for Breitkopf & Härtel, the well-known German publishers. He has received many orders and honors, and is much esteemed and loved for his personal character as well as honored for his attainments.

Reiner (rī-nĕr), Jakob. 1560-1606.

German composer; born at Altdorf, Würtemburg; was a student at the monastery school of Weingarten, near his birthplace, and later studied at Munich under Orlando Lasso. He was singing-teacher and later chorus-master at the school mentioned, and died there before his fiftieth year. He published a number of collections, including Liber cantionum sacrarum, a collection of twenty-two motets for five and six voices; Schöne, neue deutsche Lieder; Christliche Gesang, Teutsche Psalmen, fifteen three-part psalms; twenty motets; Selectæ piæque cantiones; Cantica sive mutetæ, Liber motetarum, motets for six and eight voices; a second collection of motets; Sacrarum Missarum; Gloriosissimæ Virginis. . . . Magnificat; Missæ tres cum Litaniis; Missæ aliquot sacræ cum officio B. M. V. et antiphonis, three to four voices, 1608. Numerous songs remain in manuscript.

*** Reinhold (rīn'-hōlt), Hugo. 1854-**

Austrian pianist and composer; born in Vienna; was a choir-boy in the Imperial Chapel, and studied there at the Conservatory from 1868 to 1874 as an endowed pupil, under Bruckner, Epstein and Dessoff, winning a silver medal. Since 1895 he has been professor of piano at the Vienna Conservatory. His compositions include

a suite for piano and strings, and a prelude, minuet, and fugue for string orchestra; also a string quartet; and other orchestral and chamber-music; many piano-pieces; and songs.

Reinken (rīn'-kĕn), Johann Adam. 1623-1722.

Organist; born at Deventer, Holland; was a pupil of Sweelinck in Amsterdam, and in 1858 became the assistant, and, in 1863, the successor of Scheidemann as organist of St. Catherine's Church at Hamburg, which position he held till his death. He was prominent among North German organists, and had a great reputation as a virtuoso. J. S. Bach walked from Lüneburg to Hamburg to hear Reinken play. His compositions include a Hortus musicus, produced at Hamburg in 1704. In manuscript there are two arrangements of chorales, and a toccata for organ; also two variations for clavier.

Reinthaler (rīn'-täl-ĕr), Karl Martin. 1822-1896.

German composer; born at Erfurt; began music study early under G. A. Ritter; studied theology at Berlin for several years, then gave it up for a musical career, and studied further under Marx. Frederick William IV. was attracted by some of his compositions, and made him an allowance which enabled him to study in Paris, where he was a pupil of Bordogni and Géraldi in singing and also in Rome, Milan and Naples. In 1853 he became teacher of singing in the Cologne Conservatory, and in 1858 organist and choirmaster of Bremen Cathedral, city musical director, and leader of the singing society, later conductor of the male choral society, all in Bremen. He was also made Royal Prussian musical director, and in 1882 a member of the Berlin Academy, receiving the title of Royal professor in 1888. He died in Bremen. His oratorio, Jephtha, has been frequently performed in his own country and others, and published with English text; the Bismarck-Hymne won a prize for the best choral work; other compositions for chorus and orchestra are In der Wüste, and Das Mädchen von Kolah; two successful operas, Edda, and Käthchen von Heilbronn, the latter winning a prize; also songs, psalms, choruses, and a symphony.

Reisenauer (rī'-zĕ-now-ĕr), Alfred. 1863-1907.

Celebrated German pianist; born at Königsberg; was a pupil of his mother and also of Louis Köhler, and, from his eleventh year, of Liszt, with whom he spent his summer vacations at Weimar. He made his debut in 1881, at a public concert in Rome, and soon afterward set out on a concert tour, including London, Berlin and Leipsic. He studied law for a year or two, and then again took up music. Liszt was instrumental in his securing the position of a teacher in the Sondershausen Conservatory, where he met Felix Weingartner, who wielded an important influence over him. About 1886 his concert travels were resumed, embracing Sweden, Norway, Germany, Austria, England, Russia, and even to Siberia, China and Persia. He published songs, or Wanderlieder, his only compositions. "A more captivating and brilliant Liszt player," says Huneker, "has been seldom seen and heard." "With the exception of Walter Bache and Arthur Friedheim," says Reisenauer's friend, Carl Lachmund, in an obituary tribute, "no other of the pupils of Liszt was so thoroughly familiar with the master's life and compositions." Lachmund goes on to say that in sight-reading Reisenauer exhibited a readiness equaled only by Eugen D'Albert, and a most unusual repose and ease. Reisenauer's death occurred at Libau, Silesia.

Reiss (rīs), Karl Heinrich Adolf. 1829-

German conductor; born at Frankfort-on-Main; studied harmony under Kessler and piano under Rosenheim in his native town, becoming later a pupil of Hauptmann in Leipsic. His first successful public performance was in concert at fourteen, and his first appointment as chorusmaster was before he was twenty, in the Mayence City Theatre. Up to 1854 he had filled the office of vice-conductor at several different theatres, and in that year was appointed chief director of the one first mentioned; but in 1856 he was chosen second conductor to the Court Theatre at Cassel, where he succeeded Spohr as first conductor on the latter's death. From 1881 to 1886 he was chief conductor at Wiesbaden. He wrote an opera, Otto der Schütz, produced at Mayence in 1856; also wrote songs, and piano-music.

Reissiger (rīs'-sĭkh-ĕr), Friedrich August. 1809-1883.

German conductor, bandmaster and composer; born at Belzig; brother of Karl Gottlieb. Was a pupil, first, of his father, then of Schicht and Weinlig at the St. Thomas School, Leipsic, later studying under Dehn in Berlin. From 1840 to 1850 he was conductor of the theatre in Christiania, and afterward became a military bandmaster and organist at Frederikshald, Norway, where he died. His compositions are in almost every form, but of little importance; his songs being the most numerous.

Reissiger, Karl Gottlieb. 1798-1859.

German dramatic composer and conductor; born at Belzig, near Wittenberg; son of the precentor there; entered the school of St. Thomas in Leipsic in 1811 as a pupil of Schicht. In 1818 he began to study theology, but soon gave it up and resumed his study of music, first under Schicht, then, in 1821, at Vienna. Here he appeared in concert as a singer and pianist and wrote an opera, Das Rockenweibchen. Went to Munich, where he made a study of dramatic composition and produced his overture and incidental music to Nero. He was sent by the Prussian government to Italy, France and Holland, for the study and inspection of musical conditions in those countries. On his return he submitted a plan to the government for a Conservatory. After teaching for a short time in the Royal Institute of Church-Music at Berlin, he was called to The Hague to organize a Conservatory. In 1826 he became musical director of the German Opera in Dresden, and the next year was appointed Court conductor. He was a prolific composer; his works include eight operas, masses and other church-music; considerable piano and chamber-music; a symphony and an overture; an oratorio, David; a number of songs; and a popular waltz, known as Weber's Last Thought. He died in Dresden.

Reissmann (rīs'-män), August. 1825-

German musical writer and composer of note; born at Frankenstein, Silesia; received his early musical instruction from Heinrich Jung, the precentor of the town, and at the age of eighteen went to Breslau, where he studied piano and organ under

E. L. Richter, theory under Mosewius and Baumgart, violin under Lüstner and cello under Kahl. Studied in Weimar from 1850 to 1852, and took up musical literature. He lived for several years at Halle, and went to Berlin in 1863, where, from 1866 to 1874, he lectured on musical history at the Stern Conservatory, and in 1880 went to Leipsic, living at a later period in Wiesbaden, and finally returned to Berlin. In 1875 the degree of Doctor of Philosophy was conferred upon him. His books are From Bach to Wagner; Das deutsche Lied; Allgemeine Geschichte der Musik; Allgemeine Musiklehre; Lehrbuch der Musikalischen Composition. His biographies of Schumann, Mendelssohn, Schubert, Haydn, Bach, Handel, Gluck and Weber are of considerable value, also his editing, in 1871, of the Musik Conversations lexikon, begun by Mendel, in which he had previously assisted, and now completed after the death of his predecessor. In 1881 he published a supplement to this work, and in 1882 a one-volume epitome of the whole. His compositions include the operas of Gudrun, Die Bürgermeisterin von Schorndorf, Das Gralspiel, Der Blumen Rache, and König Drosselbart; an oratorio, Wittekind; two dramatic scenes for solo, chorus and orchestra; choruses, ballads, songs, and duets; two violin sonatas, violin concerto, and suite for violin and orchestra; piano music. While his works are methodical rather than original, his industry and learning have made him an authority in Germany.

Rellstab (rĕl'-shtäp), Heinrich Friedrich Ludwig. 1799-1860.

Novelist and musical critic; born in Berlin; son of Johann Karl; was destined for the musical profession, but, like his father, was prevented by war, which consumed the resources of the elder Rellstab and claimed the younger as a recruit. In 1816 he began piano lessons with Berger, and later studied theory under Klein. After short periods of residence in various other places he returned to Berlin in 1823, and from 1826 was editor and musical critic of the Vossische Zeitung. He was an enthusiastic advocate of classical music, with strong personal opinions, and a satirical pamphlet on Mme. Sontag caused his imprisonment for a short time. He also engaged in a controversy with Spontini, in which he condemned the latter's catering to the admiration of mere technical display. In 1830 he started a musical journal, which existed some eleven or twelve years. His novels and essays were collected and published in a twenty-four-volume work, Gesammelte Werke. He also wrote biographies of Liszt, Berger, Klein and other musicians.

Rellstab, Johann Karl Friedrich. 1759-1813.

Writer on music and printer and publisher of music; born at Berlin; was a pupil of Agricola and Fasch, and had intended to make a profession of music, but was compelled by the death of his father, a printer, to take charge of the business, and added to the establishment a branch of music printing and selling. In 1785 he opened a circulating library of music and in 1787 began a series of concerts which were of short duration, being absorbed by the Singakademie. The French invasion of 1806 forced him to close his business. He turned to practical account his musical knowledge, giving lessons, lectures on harmony and writing critical reviews for the Vossische Zeitung, a Berlin periodical. He died of apoplexy at Charlottenburg in 1813. His compositions are of little worth; they include an opera; several cantatas; an oratorio; a mass; a Te Deum; marches; symphonies; and overtures. His writings are interesting and show an observant and active mind. Among those published are a treatise on declamation; a guide to Bach's system of fingering; and a pamphlet concerning various Berlin musical performances. Of his three daughters, the eldest, Caroline (1794-1813), was a singer gifted with a voice of phenomenal compass, while the others were pianists of ability.

Remenyi (rĕm'-ān-yē), Eduard. 1830-1897.

This famous Hungarian violinist was born at Heves, Hungary. From 1842 to 1845 he was a violin pupil of Bohm at the Vienna Conservatory. His active participation in the revolution of 1848 led to his exile; it is said that he was pressed into service as a player of patriotic airs to stimulate the soldiers, and so well did he succeed in this that "the government issued an edict forbidding him to play on penalty of death." He came to

America as a steerage passenger, and for several years traveled in concert. In 1853 he returned to Europe and enlisted the interest of Liszt at Weimar; the next year he became solo violinist to Queen Victoria in London. Securing an amnesty in 1860 he took a similar place at the Austrian Court, and in 1865 resumed his public career, appearing first in Paris, where he met with dazzling success. After ten years spent in travel in Germany, Holland and Belgium he returned to Paris for a year or two. In 1877 he repeated his triumphs in London, and the next year came a second time to this country, where he spent several years in concert work in the United States, Canada and Mexico. In 1886 he gave concerts in China, Japan and other Asiatic countries and in South Africa. In 1897 and 1898 he toured America for the third time, dying of apoplexy in San Francisco in the latter year. Liszt held a very high opinion of him, as the following extracts from his letters will show: "Of all the violinists I know, I could scarcely name three who could equal him as regards effect. . . . For, both as a soloist and as a quartet player, his accomplishments are extraordinary. . . . He has delighted and captivated everyone here, and this is verily no small matter, for in Weimar we are accustomed to the most distinguished violin-virtuosos." Liszt also pronounced him the "sole surviving possessor of the esoteric spirit in gipsy music." He played works from all schools, and was an enthusiastic admirer of Bach; his nationality, however, made it but natural that he should best interpret the Magyar melodies. He has been called an "incorrigible globe-trotter," and it is said that he played one day on top of the Pyramid of Cheops and predicted that he would "die fiddling," which he did, just as he had commenced a solo at the Orpheum Theatre in San Francisco. He collected rare violins and other curios. Although somewhat eccentric in manner he was popular, kind-hearted, intelligent, simple in his habits, of a sociable disposition, and met in his extended travels many of the most noted people. Remenyi left a wife and two children.

Rémusat (rā-mü-zä), Jean. 1815-1880.

Celebrated French flutist; born at Bordeaux, Gironde; was a pupil of

Tulou at the Paris Conservatory, winning first prize there in 1832, and after a number of successful appearances on the concert stage was engaged as first flutist at the Queen's Theatre, London, and later at the Theatre Lyrique, Paris. He died at Shanghai. For his instrument he composed various solos; made operatic transcriptions; duets for flutes, and for flute and violin.

Remy, W. A. See Mayer, Wilhelm.

Renaud (rŭ-nō), Albert. 1855-

French organist and ballet composer; born in Paris; studied under César Franck and Leo Delibes, and became organist of the Church of St. François-Xavier and musical critic of the periodical, La Patrie. His compositions are as follows: Aladin; à la Honzarde; ballets, The Awakened Shepherd; Rokneddin; Don Quichotte; folie-vaudeville Un voyage à Venise; Le soleil de minuit.

Renaud, Maurice. 1862-

Celebrated French basso; born at Bordeaux; studied at the Paris Conservatory; sang in the Royal Opera at Brussels from 1883 to 1890; was next engaged at the Opéra Comique, Paris, for a season, then at the Grand Opéra for five years, and since then has had much success on Italian stages. His repertory is an extensive one, embracing bass and barytone roles in more than fifty operas, both tragic and comic; among these may be named Wilhelm Tell; Escamillo in Carmen; Telramund, and Fernando in Fidelio. His forte is the impersonation of the principal characters in the French versions of Wagner's operas. In this capacity he appeared in several first performances of the kind in Paris, and elicited highly favorable comment from visiting English and German critics. He was awarded the order of the Crown in 1907 by the German Emperor for his singing in several different operas at the Imperial Opera.

Rendano (rĕn-dä'-nō), Alfonso. 1853-

Italian pianist; born at Carolei, near Cosenza; was a pupil of Thalberg and of the Naples Conservatory, and for a time of the Leipsic Conservatory. He made successful appearances at the Gewandhaus concerts in 1872, and the same year at the Musical Union in London; also in 1873 at a Philhar-

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Born in Leghorn, Italy, in 1863. He studied under Ponchielli and was very successful as a conductor, in which capacity he traveled extensively in Europe.

His greatest composition and chief title to fame is his one-act opera, "Cavalleria Rusticana," which was first produced in Rome in 1890, and has been very successful.

monic concert. After spending some time in England he returned to Italy via Paris, where he gave a concert, also with marked success. In his own country he ranks high as a pianist, and has won commendations from the colder English and Germans, especially for his interpretation of Bach. The chief characteristics of his playing are grace, refinement and delicacy of touch. Ehrlich speaks well of his compositions for piano, which are largely of the salon type, including waltzes, marches, gavottes, and sonatinas.

Renner, Joseph. 1832-1895.

Music teacher and conductor; was born at Schmatzhausen, near Landshut, Bavaria; was a pupil of his father and of Proske and Mettenleiter. In 1858 he became choral conductor of the Aula Scholastica in Ratisbon, where he also taught, remaining in this position until 1892. In 1865 he established a musical institute in Ratisbon, of which he was director up to 1882. He was especially interested in old German madrigals, and for the performance of these works composed by musicians of the Sixteenth Century formed the Madrigal Quartet. He also collected, edited and published a number of such compositions.

Reszké. See De Reszké.

Reubke (roip'-kē), Adolf. 1805-1875.

Organ-builder of repute; born at Halberstadt; carried on his business at Hausneindorf, near Quedlinburg, but later retired from business and returned to the town of his birth, where he died. Among his instruments are those of the Town Cathedral with eighty-eight stops, of the St. James Church at Madgeburg, fifty-three stops, and of the Marienkirche at Kyritz.

Reubke, Julius. 1834-1858.

German pianist and composer of talent; the eldest son of Adolf; born at Hausneindorf; was a pupil of Kullak in piano and of Marx in composition at Berlin and later of Liszt. A few compositions by him were published after his death and show much talent. They include a sonata for piano, dedicated to Liszt; one for organ, entitled the 94th Psalm; and also songs, and piano-pieces. Emil, the second son of Adolf, born at Hausneindorf, in 1836, learned his father's business, and in 1860 became a member of the firm. After 1872 he carried it on alone. He introduced many improvements in the mechanism of the organ, notably the pneumatic tubes. He died in 1885. Otto, born in 1842, was a performer on both organ and piano; studied under Marx and von Bülow, and became the conductor at Halle, where, since 1892, he has been also musical director at the University.

Reuling (roi'-lĭng), Ludwig Wilhelm. 1802-1879.

German composer and conductor; was born at Darmstadt; studied under Rinck first, then under Serfries and Förster at Vienna. He was in 1829 director of the orchestra in the Josephstadt Theatre, and the next year of the Kärntnerthor Theatre in Vienna, a position he held until 1854, when he retired to devote himself entirely to composition. He died in Vienna His works include about thirty-seven operettas and operas, among which were Alfred der Grosse, and Die Feuerbrant; seventeen ballets; chamber-music; choruses; cantatas; pantomimes; and overtures.

Reutter (roi'-tĕr), Georg. 1656-1738.

Organist and conductor; born at Vienna; officiated at St. Stephen's in 1686, and in 1700 became Court and chamber organist. He played the theorbo in the Court Orchestra from 1697 to 1703. In 1712 he succeeded Fux as the choirmaster of the Gnadenbild at St. Stephen's, and in 1715 became chapelmaster of the Cathedral. In 1695 he was knighted by Count Francesco Sforza at Rome.

His son, Georg Karl, was born at Vienna, and was also his pupil. At the age of nineteen he composed an oratorio, Abel, which attracted the attention of the court, and in consequence an order for a festival opera followed, which brought forth Archidamia. In 1731 he was appointed Court composer. He succeeded to the position of chapelmaster at St. Stephen's on his father's death, in 1738; in 1746 became second Court chapelmaster, and in 1751 acting chief chapelmaster to the Court on Predieri's retirement, receiving the title on the latter's death, in 1769. His compositions for the court include operas,

cantatas, oratorios, and other dramatic and sacred music. He possessed the knack of currying favor at court, and thus attained to the title of Elder von Reutter in 1740; but he is remembered chiefly by his cruelty to Joseph Haydn, whom he engaged as a choir-boy at St. Stephen's, and also by the deterioration of the court music under his direction. He died in Vienna.

Rey (rĕ), Jean Baptiste. 1734-1810.

French dramatic conductor and composer; born at Lauzerte, Tarn-et-Garonne. In 1754 he became conductor of opera at Toulouse, and up to 1776 held similar posts at Montpellier, Marseilles, Bordeaux and Nantes. In the latter year he became assistant conductor at the Grand Opéra, Paris, becoming conductor in 1781. He remained at the Grand Opéra altogether thirty years. From 1781 to 1785 he was conductor of the Concerts Spirituels. He was also conductor to Louis XVI. in 1779 and chapelmaster to Napoleon in 1804. From 1795 to 1802 he was professor of harmony at the Paris Conservatory. His compositions include two operas; ballets; masses, with orchestra; and motets.

Reyer (rĕ-yā), Louis Étienne Ernest. 1823-

Celebrated French composer; born at Marseilles; was a pupil of the Barsotti Free School of Music. At the age of sixteen he went to Algiers in an official capacity for the French government, meanwhile keeping up his piano practise and beginning to compose, though without previous training in this line. Among these early works were several songs and a mass. In 1848 the Revolution changed his prospects, and he decided to follow a musical career. Returning to Paris he became a pupil of his aunt, Mme. Louise Farrenc. In 1850 his symphonic ode, Le Sélam, with libretto by Théophile Gautier, was successfully produced at the Theatre Italien. This was followed by Maître Wolfram, a comic opera in one act; Sacountala, a ballet; La Statue; and Erostrate. In 1884 the opera, Sigurd, was produced. The subject of this work is identical with that of Wagner's Gotterdämmerung, but cannot be called a plagiarism, although Reyer's method of construction somewhat resembles that of Wagner's earlier works, Salammbô, a second grand opera, based on Flaubert's romance of ancient Carthage, was produced at Brussels in 1890. It possesses both dramatic and instrinsic musical worth, but did not attract much attention at first. His cantata, Victoire, an earlier work, was performed at the Grand Opéra in 1859. Other works include a dramatic scene, several male choruses, sacred music, and songs.

Reyer is as well known in the capacity of a writer on music as he is in that of a composer. He contributed to a number of Parisian periodicals, and was musical critic to the Journal des Débats. In 1876 he succeeded David as a member of the Institut. Reyer was a warm admirer of the latter, and has been called his legitimate successor in music and literature. A collection of his best articles was published in 1875 under the title, Notes de Musique. In 1862 he was made a Chevalier of the Legion of Honor. Of recent years he has been the librarian of the Grand Opéra. This composer seems to have been unfortunate in producing his operas just a little after successful works with librettos sufficiently similar to prevent public appreciation of his own. Sigurd has been mentioned as a case in point; Le Sélam suffered a like fate from the comparison with David's Le Désert; while La Statue, says Hervey, "arrived too soon," during the period when Tannhäuser was hissed off the stage and Gounod's Faust was not yet unreservedly praised; however, it made a mark for Reyer as a rising composer. Bizet considered La Statue the most remarkable opera given in France for twenty years. It brought its composer a membership in the Académie.

Although a man of high ideals and firm convictions, Reyer has not been great enough to command public attention by the force of genius. His music is said to be deficient in originality and to reveal, at various stages of its growth, influences of the style of Gluck and Weber and of the orchestration of Berlioz and Wagner. Nevertheless, it exhibits an imagination, a knowledge and a dramatic instinct above the ordinary.

Reznicek (rĕz'-nĭ-tsĕk), Emil Nicolaus Freiherr von. 1861-

Gifted Czechish dramatic composer; born at Vienna; the son of an army

officer and of Princess Clarissa Ghika. He first studied law at Gratz, then turned his attention to music, and entered the Leipsic Conservatory. Afterward he became prominent as a conductor of opera at Gratz, Zurich, Mayence, Stettin and Weimar. In 1896 his ability was recognized by the appointment as chief conductor at the Mannheim Court Theatre. His compositions include the operas, Die Jungfrau von Orleans, Santanella, Emmerich Fortunat and Donna Diana. Till Eulenspiegel, produced at Carlsruhe, was commented on by the Musical Times, which stated that Reznicek exhibited such a command of orchestration as to produce the most intense and sonorous effects at times, although the heavier brass instruments were omitted entirely; also that "the general effect of the music at a first hearing is the impression of remarkable inventive talent, great mastery of technical resource," and a "rich vein of new combinations," with especial strength in rhythmic devices. Donna Diana is said to have been his greatest success; of this he was librettist as well as composer, adapting the text from a musical comedy by Moreto. His compositions in other lines are a symphonic suite for full orchestra; a string quartet, an overture, Lustspiel, and a number of songs and piano-pieces. In manuscript there are a six-voiced requiem, a tragic symphony, a mass, and a set of four songs entitled Ruhm und Ewigkeit.

Rheinberger (rīn'-bĕrkh-ĕr), Josef Gabriel. 1839-1902.

Eminent German organist and composer; born at the little town of Vaduz, in the upper Rhine valley. Neither of his parents was especially musical, but the child was most precocious, and at the age of four years showed such aptitude for music that his father placed him under piano instruction, and after two years of industrious application, he was coached in musical theory by Pöhly, a retired school teacher, who prepared him for the position of organist in the parish church, the duties of which he assumed at the age of seven. Within a year a three-part mass of his own composition, with organ accompaniment, was performed there. The pedals of the organ were supplanted by a second set, placed where the child's

feet could reach them—an invention attributed to Pöhly. Josef's next study was under the choir-director at the neighboring town of Feldkirch, where, beside his lessons, he had daily opportunity of practising concerted music with the violin, and of becoming familiar with the scores of the great masters.

In 1850 the boy was sent to the Conservatory at Munich. Here he studied piano under Leonhard, organ under Herzog, and counterpoint under Maier, for several years, and after leaving that institution, continued private study under Franz Lachner. He also taught some pupils himself, and in 1859 succeeded Leonhard as piano teacher at the Conservatory. The following year he was appointed professor of composition, and became organist of the Court Church of St. Michael, a post he held till 1866. Maitland dates his conductorship of the Munich Oratorio Society from 1864. In 1865, the Munich Conservatory was reorganized, and Rheinberger was transferred to the position of director of rehearsals, at the Court Opera, which he resigned in 1867, accepting a recall to his former position at the Conservatory, now under the direction of von Bülow, and known as the Royal Music School. In addition to his work as professor of composition and advanced organ-playing, he was appointed an inspector. The growing ascendency of Wagner at the Opera made this, no doubt, a welcome change, as all through his life his unfeigned antipathy to the Bayreuth master was well known. He has, indeed, been called fanatical in his opposition to all new tendencies in music.

Rheinberger became world-famous as a teacher, and is said to have influenced the modern American School more than any other one European musician, through Chadwick, his most celebrated American pupil. Rheinberger has been called the best teacher of composition since Hauptmann, being thorough and systematic to a degree seldom manifested by men of equal talent. In 1877 he resigned his conductorship of the Munich Oratorio Society, and assumed the directorship of the Royal Chapel choir. This position he held until his death, which was caused by complicated troubles, involving both the lungs and the nervous system. He was also

director of the Academy of Music in Munich at the time of his death. He received numerous honors and decorations, including a membership in the Berlin Academy of Fine Arts, and in many choral societies of Germany and other countries.

Rheinberger was especially fortunate in the sympathetic companionship and coöperation of his wife, formerly Franziska von Hoffnass, a poetess, who wrote the text for many of his best known choral works, including the larger ones with solos and orchestra: Toggenburg; Montfort; Christoforus, an oratorio; and the Star of Bethlhem. His smaller choral works include King Erich, The Willow Tree, The Water Sprite, The Shepherdess from the Country, The Dead Bride, May Dew, Herald, and Night. His male choruses are said to be of an especially high order, interesting and original, notably, Valley of the Espingo, The Roses of Hildsheim, Wittekind, and St. John's Eve. For orchestra he wrote two symphonies, the first known as the Wallenstein, the second commissioned by the Orchestral Society of Florence, from which it was called the Florentine. Among his overtures are Demetrius, built up from national themes; a Triumph Overture, and one to Shakespeare's Taming of the Shrew. While director at the theatre he brought out incidental music to dramas by Raimund and Calderon, the latter being very successful. His one romantic opera, Die Sieben Raben (The Seven Ravens), on a fairy legend, was not produced until 1869, after he had left his post at the theatre. A comic opera, Des Thürmers Tochterlein, appeared in 1873. A devout Catholic, he wrote considerable music for the service of that church, including a mass dedicated to Leo XIII., two settings of the Stabat Mater, hymns and motets, and a requiem for the soldiers of the Franco-Prussian war. His compositions number about two hundred in all. Of these, Maitland states, it is hard to find even one that is not perfectly suited to the possibilities of the instrument or group of instruments for which it is written. His works are not, however, equally inspired, the earlier ones having met, on the whole, with the best success. This, however, cannot be said to hold good in the case of his organ compositions, which

did not appear until after he had quitted his first post of importance as organist. Rheinberger was forced to give up organ playing finally on account of a lameness in his right hand. Besides over sixty smaller pieces for this instrument, there are his twenty sonatas, standard works that Maitland pronounces—with the possible exception of Merkel's works—"by far the most valuable addition to the literature of the instrument since Mendelssohn's sonatas." Lahee, in The Organ and Its Masters, goes farther, saying that Rheinberger may be said to have undertaken, for the organ, in his development of the sonata what Beethoven did for the piano, and that in this respect he may be placed among the epoch-makers in music.

Rheinberger's chamber-music is considered superior to his orchestral works. It embraces a trio and two quartets for strings; two trios and a quartet for piano and strings; a nonet for flute, oboe, clarinet, bassoon, horn, and strings; and sonatas for piano and violin. Besides his two organ sonatas there is one for piano, and a number of solos for that instrument also, including four sonatas; an effective ballade; humoresques; toccatas, and a set of left-hand studies. Some of these are extremely difficult. His chorus ballads stand first among his vocal works, but he also composed smaller part-songs and some solos. As an organist, Rheinberger adhered strictly to the old German style of playing, giving the fugues of Bach and kindred compositions without changes of manual, and with very little change in registration. His opinion was that the modern methods of producing a variety of effects in the works of the greatest of organ composers was weakening and degrading.

Ricci (rĭt'-chē), Federico. 1809-1877.

Celebrated Italian dramatic composer; younger brother of Luigi Ricci. Born at Naples, and studied at the Conservatory there under Furno, Zingarelli, Raimondi, and Bellini. He followed Luigi to Rome in 1829, and from that time to the marriage of the elder, the two were almost inseparable. The success of some of their joint works is largely due to the unity resulting from a close similarity of style. The first four works of Federico were those written in this way, namely: Il Colonnello; Monsieur

Deschalumeaux; Il Disertore per amore; and L'Amante di richiama. His first marked success was La prigione d'Edimburgo, produced at Trieste in 1837. In 1853 he went to St. Petersburg as musical director of the Imperial Theatres, and after assuming the duties of this post, laid aside composition for some years, but was inspired to further work in 1866 by the success of Crispino e la Comare, on which he worked jointly with his brother. In 1869 he brought out a French translation of Una follia à Roma, and a reproduction in French of Crispino e la Comare, in the same year, met with such success as to draw him to Paris. In 1872 he had performed, Docteur Rose, and Une fête à Venise, but these failed entirely, and he retired to Corregliano soon after, dying there at the age of sixty-six. In all he composed either alone or jointly with Luigi Ricci, nineteen operas. He also wrote six masses, numerous songs, and several cantatas.

Ricci, Luigi. 1805-1859.

Celebrated Italian opera-composer, born at Naples. Was a pupil at the Conservatory there, of Furno and Zingarelli, after studying privately under Generali. At the age of eighteen, his first work, L'impresario in angustie, a comic opera, was given by the students at the Conservatory, and the next year saw the production of La cena frastornata at the Teatro Nuovo. During the next twelve years he had brought out at various Italian theatres — Naples, Rome, Milan, etc.— no less than twenty operas, with varying fortunes. In 1836 he became chorus director of the theatre and chapelmaster at the Cathedral in Trieste. Ricci composed five operas in collaboration with his brother Federico, one of which, Crispino e la Comare, Venice, 1850, was eminently successful, and is considered his best and most lasting opera. Luigi seems to have received the entire credit for this work. In 1859, Il diavolo a quattro, his last opera, was successfully produced at Trieste; soon after he showed symptoms of insanity, which necessitated his removal to an asylum in Prague, where he died within the year.

His most successful operas, besides those already named, are: Colombo; L'orfanella di Ginevra; Chiara di Rosemberg; Chi dura vince; Il birrajo di Preston; and La festa di Piedigrotta. He also composed a mass with orchestra, a cantata, Ulisse, and numerous other sacred works; also two albums of songs.

Riccius (rēk'-tsĭ-oos), August Ferdinand. 1819-1886.

German conductor and composer; born at Bernstadt, Saxony. Studied music under Zimmermann at Zittau, and began to study theology at Leipsic, but he gave it up for music, becoming in 1849 director of the Euterpe concerts in that city. In 1854 he succeeded Rietz as conductor of the orchestra at the City Theatre, and in 1864 accepted a similar post at Hamburg, where he also became prominent as a teacher of singing, and as musical critic of the Nachrichten. He died at Carlsbad. He composed an overture to Schiller's Braut von Messina; incidental music to plays; a cantata, Die Weihe der Kraft; pieces for piano; songs; part-songs; and choruses.

Riccius, Carl August. 1830-1893.

Conductor and composer; nephew of August Ferdinand; also born at Bernstadt. Studied piano and violin at Dresden under F. Wieck, Krägen, and Schubert, the leader of the orchestra; and later, from 1844 to 1846, at the Leipsic Conservatory under Mendelssohn, Schumann, Richter, Hauptmann, and David. In 1847 he entered the Court Orchestra at Dresden in the capacity of violinist, becoming chorusmaster in 1863, and third conductor in 1887, also librarian of the Royal Musical Library in 1889. His compositions include Es spukt, comic opera; incidental music to several operettas, and to Ella, a farce by Roder; setting of Schiller's Dithyrambe. None of the above was published, but some songs and music for piano were published. He died in Dresden.

Rice, Fenelon B. 1841-1901.

American musician, prominent as the director of the Oberlin (Ohio) Conservatory of Music. Was born in Greensburg, Ohio, and received his early musical education at home. From the age of twenty he studied in Boston under Tufts, Bruce, and Baker, and while there held a position as organist for several years. Returning to the West, he became musical direc-

tor at Hillsdale College, Michigan, a position he held until 1867, when he went to Europe with his wife, also a musician, and studied at the Leipsic Conservatory under Papperitz, Moscheles, Richter and Plaidy. In 1869 he returned to this country, and two years later assumed the duties of the position in which he remained for the rest of his life, and in which he did more, perhaps, than any other one man, to bring the reputation of the Conservatory to its present high standard. As is well known, Oberlin Conservatory compares favorably with the best musical institutions of the world. When Professor Rice connected himself with it he found the moral and religious standard already very high, and found also a public "open to conviction," a fertile soil for the seeds of a higher musical art. W. S. B. Mathews has said of the comprehensive nature of his work there: "Though sacred music received some special attention, the aim was not so much to cultivate religious music as to cultivate all noble music religiously."

Dr. Rice received the degree of Master of Arts from Oberlin College, and that of Doctor of Music from Hillsdale College, where he received his early general education. He was at one time president of the National Music Teachers' Association, and prepared many important papers for that body and other organizations. He was universally esteemed both as a man and as a musician.

Richards, Brinley. 1817-1885.

Welch composer, pianist and teacher. Was born at Carmarthen, Wales, the son of an organist there. He was a pupil of the Royal Academy of Music, London, and won the King's scholarship there in 1835 and 1837. As a teacher and pianist he was much esteemed, and had an unusually large following in London. He lectured on Welsh music, of which he made a special study, and also did much for the Choral Union of South Wales in the competition at London in 1872 and 1873. He died in London. He composed considerable light music for the piano; songs; part-songs; and a hymn, God Bless the Prince of Wales, which became widely popular; also a symphony; a piano concerto; two overtures; and two marches for military band.

Richardson, Joseph. 1814-1862.

Eminent English flutist and composer for his instrument. Was engaged in a number of orchestras in London, for many years being solo flute in Jullien's orchestra, after which he became the chief flute-player in the private band of Queen Victoria. He was especially remarkable for extreme accuracy and rapidity of execution, and his compositions for his instrument are difficult and showy, including fantasias, variations, and arrangements; also a Russian national hymn.

Richter (rĭkh'-tĕr), Ernst Friedrich Eduard. 1808-1879.

Noted German theorist and composer; born at Gross-Schönau. Was the son of a schoolmaster; attended the Gymnasium at Zittau, and afterward studied theology at the University of Leipsic, where he became interested in music, and placed himself under the tuition of Weinlig. In 1843, on the foundation of the Leipsic Conservatory, he became teacher of harmony and counterpoint in that institution, and conductor of the Singakademie, retaining the post until 1847. In 1868 he was made musical director of St. Nicholas' Church and of St. Thomas,' where he was also cantor, and received the title of professor. The honorary degree of University Musical Director was conferred upon him by the University of Leipsic. He died in Leipsic. He composed an oratorio; Christus der Erloser; Schiller's Dithyrambe; string quartets; music for organ; sonatas for piano and for violin; songs; part-songs; masses; motets, and psalms, these being considered the best of his compositions. His theoretical works, however, are of much more importance. His three-part treatise on harmony, fugue and counterpoint, was translated into English and was re-edited several times, in this country by J. P. Morgan and Arthur Foote, and the part on harmony has been translated into Russian, Italian, and other European languages, as well as running through numerous German editions.

Richter, Ernest Heinrich Leopold. 1805-1876.

Teacher and composer; born at Thiergarten, Prussian Silesia. Was a pupil at Breslau of Hientzsch, Berner, and Siegert, later of Klein and Zelter, at the Royal Institute for Church

Music, Berlin. In 1827 he settled at Breslau as teacher of music at the Seminary (Normal School), and also continued his work in the institution after its removal to Steinau in 1847. While in Breslau he conducted several choral societies. His comic opera, Die Contrebande, was produced at Breslau. Other compositions include a mass; a symphony; cantatas; motets and psalms, with orchestra; part-songs; male quartets; Silesian folk-songs and organ preludes.

Richter, Franz Xaver. 1709-1789.

Composer; born at Holleschau, Moravia. Was for several years a Court musician at Mannheim, and in 1747 became chapelmaster of Strasburg Cathedral, a post he retained till his death, although Pleyel acted as his assistant from 1783. His church-music, on which his reputation rests, comprises seven masses, motets, hymns, and a Te Deum, which remain for the most part in manuscript at the Cathedral of St. Dié, Vosges; six string quartets; three trios; twenty-six symphonies, of which six were published; and a piano concerto. He also wrote a treatise, Harmonische Belehrung oder gründliche Anweisung zu der musikalischen Tonkunst, never published in German; but Kalkbrenner's French translation, Traité d'harmonie et de Composition, was published in 1804.

Richter, Hans. 1843-

Celebrated conductor; born at Raab, Hungary. Was the son of the cathedral chapelmaster; his mother being a soprano who taught singing with success at Vienna as late as 1853. After his father's death in 1853 he entered the choir of the Vienna Court Chapel, and about his seventeenth year became a pupil of Sechter in composition, Hellmesberger in piano, and Kleinecke in horn, at the Conservatory, where he studied for five years. For some time he played the horn in the orchestra of the Kärntnerthor Theatre, and in 1866 was associated with Wagner at Lucerne. Through Wagner's recommendation he became chorusmaster of the Court and National Theatre at Munich in 1868, also conducting under von Bülow for some months. Early in 1871 he became conductor of the National Theatre at Pesth, where he remained till 1875, when he gave an orchestral concert at Vienna. This created such marked interest as to secure for him the conductorship of the Court Opera there, and of the Philharmonic concerts. Meanwhile he conducted the Bayreuth rehearsals of the Nibelungen Ring, and in 1876 conducted the performances at that place. The next year brought out Wagner's Valkyrie at Vienna, and in 1878 the remainder of the Ring in that city, receiving immediately after the close of these performances the post of second conductor to the Court Chapel, and five years later that of first chapelmaster. He has continued to conduct the Bayreuth Festivals, and from 1879 has conducted the series of prominent concerts in London known by his name. In 1885 he became conductor of the Birmingham Festivals, and received the honorary degree of Doctor of Music from Oxford University. In addition he has conducted several festivals in the Lower Rhine district of Germany. Richter possesses a remarkable memory, often conducting rehearsals as well as performances of the greatest orchestral works without the score. His knowledge of the various instruments is such that he can give an object lesson to any player in the orchestra, when necessary, which enables him to understand the possibilities and limitations of a performance as few conductors do. He is also known as a broad-minded and generous patron of the less noted but worthy composers of the younger generation. Firm without being aggressive or dictatorial; conscientious, liberal and sympathetic toward his men, Richter's character, no less than his ability, has determined the measure of his success, and won for him universal honor and respect.

Riedel (rē'-d'l), Carl. 1827-1888.

German choral conductor and musical editor; born at Kronenberg. Started in business as a silk-dyer, but at the age of twenty-one gave this up, and began study for the musical profession, first under Carl Wilhelm, Krefeld, and later, in 1849, at the Leipsic Conservatory. He organized in 1854 a singing society known by his name, for the performance of ancient church music, which grew out of a male quartet into a large and celebrated mixed chorus. In 1868, he became president of the Universal German Musical Society; he also held

the same office in the Wagner Society, and was instrumental in founding other musical unions. He received the title of professor from the Duke of Altenburg, in 1868; in 1883 the honorary degree of Doctor of Philosophy, from the University of Leipsic, and the next year the title of Ducal Saxon professor. He published only a few songs and choruses, but was most active as an able editor of old German works by Franck, Eccard, Prætorious, Schütz, etc. His work in combining the four Passions by the last named composer into one has been commended as especially ingenious.

Riem (rēm), Wilhelm Friedrich. 1779-1857.

German organist and composer; born at Colleda, Thuringia. Was a pupil of J. A. Hiller at the St. Thomas School, Leipsic, and in 1807 became organist of the New Reformed Church, and in 1814 of the St. Thomas School. In 1822 he was appointed cathedral organist in Bremen, where he also conducted the choral society, retaining both posts till his death. He composed, for the anniversary of the Augsburg Confession in 1830, a cantata which was selected in preference to Mendelssohn's for the same occasion. He also wrote a quintet and three quartets for strings; sonatas for violin and for piano; a collection of organ music in two volumes for both church and concert use; a number of pieces and studies for piano; and songs.

Riemann (rē'-män), Hugo. 1849-

Celebrated German musical theorist, critic and writer; born at Grossmehlra; received some early instruction from his father, an amateur musician and composer, who was opposed to his son following music as a profession. Studied theory under Frankenburger at Sondershausen, and piano under Ratzenberger and Barthel. After a three years' course in the Rossleben Gymnasium, he studied law, philosophy and history at Berlin and Tülingen, and joined the army for a year, entering the Leipsic Conservatory at the age of twenty-two. In 1873 he took the degree of Doctor of Philosophy at Göttingen and taught at Bielefeld. In 1878 he prepared himself to become lecturer on music at Leipsic University, but did not assume the duties of this position till 1895, teaching at Bromberg, at the Hamburg Conservatory, and at the conservatories of Sondershausen and Wiesbaden. He has received honorary membership in the Cecilia Academy, Rome; the Society for the Promotion of Classical Music at Amsterdam, and the Royal Institute, Florence. His compositions include songs, piano-music, books of piano studies, and several pieces of chamber-music. He is the author of a large number of historical, theoretical and critical works, a number of which have been translated into English. The most important of these are Musik Lexikon; Die Entwickelung unserer Notenschrift; Die Mapruplai; der byzantinischen liturgischen Notation; Geschichte der Musiktheorie im X-XIX Jahrhundert; Handbuch der Harmonielehre; Neue Schule der Melodik; Vergleichende Klavierschule; Musikalische Dynamik und Agogik; History of Musical Forms; Catechism of Musical Instruments; Catechism of Pianoforte Playing; Analysis of J. S. Bach's Well-tempered Clavichord; and Harmony Simplified. Riemann has also edited phrasing editions of classical piano works, including previously unpublished works of Friedemann Bach, the complete classical works of Rameau, etc.; also new edition of Kompositionslehre by Marx; translated Gevaërt's Instrumentation, and Origines du chant liturgique into German; contributed articles to various periodicals, along critical and historical lines, etc.; and was musical editor of Meyer's Konversations lexikon.

Riepel (rē'-pĕl), Joseph. 1708-1782.

Austrian musical theorist; born at Horschlag Upper Austria; became in middle age chamber musician to the Prince of Thurn and Taxis at Ratisfon, where he died. He is known to have published some violin concertos, and to have composed concertos for piano, symphonies and church-music, which never appeared in print. A few of those published are Anfangsgründe zur Musikalischen Setkkunst; Grundregeln zur Tonordnung; Gründliche Erklärung der Tonordnung; Erlänterung der beträglichen Tonordnung; Unentbehrliche Anmerkung zum Kontrapunkt; Bass-schlüssel, das ist Anleitung für Anfänger; and Harmonisches Silbenmass.

Ries (rēs), Ferdinand. 1784-1838.

German pianist and composer, noted chiefly as Beethoven's biographer; born at Bonn, where his father was leader of orchestra and musical director to the Elector of Cologne. His first lessons were received from his father. Also studied under Bernhard Romberg, the cellist. In 1801 he became a piano pupil of Beethoven at Vienna. The great composer had been a friend of Ries' father at Bonn, and showed every favor to the youth. He studied composition under Albrechtsberger for a short time, and remained for years under the instruction of Beethoven. After two years in Paris he made concert tours through parts of Germany, Scandinavia, and Russia, joining his former teacher, Romberg, in St. Petersburg. The war of 1812 breaking out, he sought refuge in England, settling in London, and there became prominent as a teacher, pianist and composer. In 1824, having fallen heir to an estate near Bonn, he retired to devote himself to composition, and six years later appeared in Frankfort, where his opera, La Fiancée du Brigand, was produced. In 1831 he again visited England, brought out a fairy opera, Liska (The Sorcerer), and conducted festivals at Dublin. Returning to his home in Frankfort he conducted several festivals on the Lower Rhine, and for a year before his death the Cecilia Society. From 1834 to 1836 he was musical director to the town of Aix-la-Chapelle, where he brought out an oratorio, The Adoration of the Magi. He wrote in all over two hundred compositions, including the operas mentioned and another, Eine Nacht auf dem Libanon, never performed; also two oratorios, Der Sieg des Glaubens, and Die Könige Israels; six symphonies for full orchestra; three overtures; six quintets; five trios, three quartets, one quintet, two sextets, one septet, and one octet for various instruments with piano; for strings, six quintets and fourteen quartets; for violin, a concerto and two sonatas, also a sonata for cello, a trio for two pianos and harp; over fifty sonatas for piano, and other piano solos; songs and part-songs. Like most prolific composers, his compositions have not proved of lasting worth. The work by which he is best remembered is his Biographical Notices of Beethoven.

Ries, Franz. 1846-

Violinist and composer; born in Berlin; son of Hubert Ries; was a pupil of his father in violin and of Kiel in composition, and later of Massart at the Paris Conservatory, where in 1868 he won first prize for violin playing and subsequently appeared in concert both in Paris and London. A nervous disorder compelled him to relinquish a public career, and he became head partner of the music publishing firm of Ries and Erler, in Berlin. He continued to compose, however, and his works are considered excellent, evincing genuine natural gifts as well as thorough musicianship. They include a quintet and a quartet for strings, an orchestral overture, two suites for violin, songs and piano-pieces.

Ries, Hubert. 1802-1886.

Brother of Ferdinand; a conductor and teacher, but is remembered now by his educational works for the violin. He was born at Bonn; studied the violin under his father, Franz Anton Ries, and afterward under Spohr; also composition under Hauptmann. In 1824 he became a member of the orchestra at the King's Theatre in Berlin, and the next year was connected with the Royal Opera. After an extended visit to Vienna he returned to Berlin, and with Böhmer, Maurer, and Just established a series of quartet concerts. From 1835 to 1871 he directed the Philharmonic Academy of Arts. In 1851 he became leader of the Royal Orchestra, and in 1839 was made a member of the Royal Academy of Arts. In 1851 he became the principal teacher at the school for instrumental music maintained in connection with the Royal Theatre. He was highly esteemed as a teacher, and taught numerous private pupils in addition to his work in the school. His didactic works for violin are much used and are considered models of excellence. His Violin Method was published in two editions and also translated into English. He also wrote a number of studies, duets, quartets, and two concertos for the instrument.

Rietz (rēts), Eduard. 1802-1832.

Gifted violinist; an intimate friend of Mendelssohn; born at Berlin; elder son of Johann Friedrich, a viola-player in the Royal Orchestra, under

whom he studied, later becoming a pupil of Rode. In 1821 he entered the Singakademie as a tenor, and for some time was a member of the Royal Orchestra, but had to give up public playing in 1824 because of ill health. In 1826 he founded and became conductor of the Berlin Philharmonic Society, but died of consumption at the age of thirty. Mendelssohn was fond of him, and held him also in high esteem as a musician; he wrote for and dedicated to Eduard an octet and one of his violin sonatas.

Rietz, Julius. 1812-1877.

German composer, conductor and violoncellist of much ability, still more noted as an editor and teacher of music. He was born at Berlin; younger brother of Eduard Rietz. He studied the cello under Schmidt, Bernhard Romberg, and Moritz Ganz, and composition under Zelter; at sixteen he entered the orchestra of the Königstadter Theatre, and while there composed the incidental music to Lorbeerbaum und Bettelstab, a play by Holtei. In 1834 he became assistant conductor to Mendelssohn at the Düsseldorf Opera, succeeding him as chief conductor the next year. In 1836 he was appointed town musical director, which included the conductorship of the Choral Society, of the music at the Andreaskirche and of the subscription concerts, a post which he held for twelve years, attaining a high reputation for his conducting, and continuing his solo playing by appearances at various towns in that vicinity. In 1847 he was called to Leipsic as conductor of the Singakademie and the Opera, and the next year of the Gewandhaus Orchestra, also professor of composition at the Conservatory; in 1854 he resigned the directorship of the Opera. In 1860, after another dozen years of work, he received the appointment of Court chapelmaster at Dresden, where he had charge of the music at both the Opera and the Roman Catholic Church and a little later became artistic director of the Conservatory. The title of general musical director was conferred on him in 1874. He died at Dresden, just a few weeks before his projected retirement. As a composer Rietz was a classicist, and to him Mendelssohn had spoken the last word in music. While scholarly and intellectual in all his work. Julius

Reitz's music was somewhat deficient in inspiration and originality.

Of his operas, Das Mädchen aus der Fremde, Jery und Bätely, Der Korsar, and Georg Neumark, the last two were failures. His incidental music to dramas by Goethe and other writers was more successful; but several of his instrumental works surpassed them. Among these were his symphonies in E flat and G minor, his Lustspiel overture and concert overture in A minor, and also choral works with orchestra: Altdeutscher Schlachtgesang and a setting of Schiller's Dithyrambe. Besides these more prominent works are a third symphony, three more overtures; five concertos; sonatas; a concertstück for orchestra; a capriccio; a string quartet; other music for piano; songs, choruses; masses, psalms, and other choral music. His editions of Mozart's symphonies and operas, of Beethoven's overtures and symphonies, and of Mendelssohn's complete works, are very valuable; most of this work was done for Breitkopf und Härtel, and he also edited works for the Bach and Handel Societies in Germany, his additional accompaniments to the scores of the latter composer being regarded as of a high order. While a thorough musician and an able conductor Rietz's reputation is that of a musical editor and teacher, numbering among his pupils Bargiel, Dessoff, Radecke, Dudley Buck, Sir Arthur Sullivan, and others. For half a dozen different times he was conductor of the Lower Rhine Festivals.

Righini (rē-gē'-nē), Vincenzo. 1756-1812.

Italian dramatic composer and conductor; born at Bologna; was a choirboy in the cathedral there; studied singing under Bernacchi, and counterpoint under Padre Martini. He made his debut as a tenor singer at Parma in 1775, and the next year was engaged in Prague as an actor and singer in comic opera. Here he remained for about three years, also producing three operas of his own, La Vedova scaltra, La bottega del Caffè, and Don Giovanni. In 1780 he settled in Vienna as director of the Italian light opera, and was chosen by Joseph II. as singing-teacher to Princess Elizabeth. In 1788 he received a call from the Elector at Mayence to act as his chapelmaster, and

in 1793 was appointed conductor to the Court Opera at Berlin, where his grand opera, Enea nel Lazio, written for the Royal Theatre at the bidding of Emperor Frederick William II., had met with success. In 1794 he married a well-known singer, Henriette Kneisel (1767-1801), who is said to have possessed much beauty of person and of voice. In 1806 the opera was discontinued. He died in his native place in 1812. He composed about twenty operas altogether, including besides those mentioned above, Il trionfo d'Arianna; Armida; Tigrane; Gerusalemme liberati; and La Selva incantata. His Don Giovanni antedated Mozart's by ten years. He also published a ballet, Minerva die Statuen des Dædalus; a mass, a Te Deum, a requiem, and other church music; cantatas, songs, duets, and instrumental music. Of his orchestral compositions, the only one of any note is the overture to Tigrane. Righini was also an excellent teacher of singing, and in the early part of the Nineteenth Century published a set of vocal exercises that have been ranked among the best of their kind.

Rimbault (rĭm'-bōlt), Edward Francis. 1816-1876.

Eminent English lecturer and writer on musical subjects; born at Soho, London; was the pupil of his father, Stephen Francis Rimbault (1773-1837), an organist and composer, and later of Samuel Wesley. In 1832 he became organist of the Swiss Church in Soho, and later of several other churches in London. He was most prominent as a specialist in musical history and literature. In 1840 he coöperated with Chappell and Taylor in founding the Musical Antiquarian Society, and superintended in this connection the publication of many works by old English composers. In the same year he was also made secretary and editor of the Percy Society, and of the Motet Society, which published with English text, works by Palestrina, Lasso and other ancient composers. In 1842 he became a F. S. A., a member of the Stockholm Academy, and the recipient of the degree of Doctor of Philosophy from the University of Göttingen. In 1848 the degree of LL. D. was conferred on him by Oxford and also by Harvard, in which institution he had been offered the professorship of music. His time was divided

chiefly between lectures at the Royal Institution, also at Liverpool and Edinburgh, and extensive editorial work, embracing works published by the musical societies above named; but he found time to compose two operettas, The Fair Maid of Islington, and The Castle Spectre; a cantata, Country Life; and part-songs. One of his songs, Happy Land, attained wide popularity. He was the author of numerous elementary musical works, arranged for piano many of the operas of his day, contributed articles to various periodicals, and edited a large number of collections, principally of Cathedral music and church services, but including some of secular vocal and instrumental music, also other musical works, including three oratorios of Handel's for the Handel Society, an edition of Thomas Overbury's works, and others. He also published The Organ, its History and Construction; the Pianoforte, its Origin, Progress and Construction; a bibliography of musical and poetical works of the Sixteenth and Seventeenth Centuries; musical illustrations to Percy's Reliques; articles in the Imperial Dictionary of Biography, and Grove's Dictionary of Music. His works are considered valuable, not only for his contributions to musical history in England, but also for the revival of a number of the best works of early English composers. He died at London, leaving a valuable musical library.

Rimsky-Korsakov (rĭm'-shkĭ kôr'-säkôf), Nikolas Andrejevitch. 1844-

Russian composer; considered the greatest representative of the modern Russian School with the exception of Tschaikowsky. He was born at Tichvin; the son of a well-to-do landowner, and like Glinka, had many opportunities for coming in contact with Russian peasant life and folksong. He showed musical talent early, and attempted composition at nine. His parents intended him for the navy, and sent him to St. Petersburg Naval Academy. Here he pursued music as a recreation, and met Balakirev, the leader of a band of young musical enthusiasts. They infected Rimsky-Korsakov with their disregard of and opposition to all theoretical education in music. He took piano lessons while in the Academy, and at the end of his course was

sent away as a midshipman for three years. During this voyage he employed his spare time in the composition of a symphony, the first produced by a Russian, which was brought out through Balakirev's efforts in 1865, and attracted the attention of Tschaikowsky, who recognized a genius in the composer, and interested himself in the youth with such success that the latter realized his need of theoretical study, and forthwith took it up with such energy that he surprised his new friend and adviser with the progress he made. He continued in the naval service. In 1871 he became professor of composition at the St. Petersburg Conservatory, where a number of the younger generation of Russian composers, including Arensky, Glazounov and Liadov, were his pupils. In 1873 he was appointed inspector of marine bands, and the next year director of the Free School of Music, and also acting as assistant conductor at the Imperial Orchestra. In 1886 he became conductor of the Russian Symphony concerts, and the next year resigned his directorship of the Free School, his work as conductor there having ceased in 1881. In 1889 he directed two Russian concerts at the Trocadéro, Paris. He married a gifted pianist, Nadesha Pourgould, who arranged for the piano many of his scores and those of other Russian composers; her work in this line receiving the commendation of Liszt. In October, 1907, he was appointed a member of the Paris Academy of Arts in the place of Edvard Grieg, recently deceased.

Rimsky-Korsakov has for some years stood at the head of Russian composers. He is probably the sanest and best balanced of them all, his music presenting a decided contrast to that of Tschaikowsky and many others of the school, in its optimism. He chooses subjects of a fanciful, romantic or grotesque nature, rather than the tragic or passionate, such as his friend excels in treating; though they often selected the same material for the librettos of their operas, their temperaments differ so widely that there is no real resemblance in their corresponding works. Rimsky-Korsakov uses the Russian sun legends to such an extent that he has been called a "sun worshiper." He has a sense of humor

that is genuinely Russian and that often shows itself in his music. His "robust temperament" of which Pougin speaks, and the health and good fortune which have continually attended his career, have not conduced to give him the tenderness and sympathy possessed by Tschaikowsky. He excels in the symphonic form, and in his operas balances this with the lyrical; uses leading themes in his orchestral works, assigning certain themes to fixed instruments. In his orchestration he is said to be allied to the new German School of which Strauss is the most striking representative today, but in his melodic vein is inferior to the latter. He is a prolific composer, having written in almost every style, dramatic, orchestral, instrumental, and chamber-music, in song and in chorus. An eminent French critic, Jean Marnold, says of him: "His inspiration is exquisite, and the inexhaustible transformation of his themes is most interesting. Like other Russians, he sins through lack of cohesion and unity, and especially through a want of true polyphony . . . But the dramatic intention is realized with unusual surety, and he shows a mastery and originality that are rarely found among northern composers."

His operas are The Maid of Pskov; A Night in May; and Snegorotchka. His best known work is the Czar's Bride, which made a marked success in 1891. It is a tragedy, and is more like the operas of Western Europe in style than the usual Russian drama. The overture has been much played in the United States. Milada, an opera-ballet, shows unusual power of modulation; Christmas Eve, founded on Gogol's story of Vakoul the Smith, is said to have one of the most distinguished scores that he has written. Others are Zarskaja Newjesta; The Immortal Katschschey; Mozart and Salieri; Saltan; Pan Voyevode; and The Wandering Jew. Servilia, the only opera of Rimsky-Korsakov's whose subject is not taken from Russian life, is a story of the Christian martyrs at Rome. His last opera is the tale of the now vanished town of Kitadge and the maiden Theouroma, incorporating an Oriental element as well as a Slavonic. Rimsky-Korsakov has also orchestrated Dargomyzky's Commodore, Mussorgsky's Khovanstchyna, and Borodin's Prince Igor.

His principal orchestral works are Sadko, and Antar, a "program symphony," which deserves more than passing mention. It is founded on an Oriental tale of a hero who, having killed a bird of prey that was pursuing a gazelle, is granted by a fairy three wishes of his choice, revenge, power and love. The work is in four movements each of the last three describing his enjoyment of one of the three things desired. Other orchestral numbers are Scheherezade, based on the Arabian Nights; a sinfonietta in A minor and two other symphonies in E minor and C major; two overtures, one in D major, from Russian themes, and the other, The Russian Passover, on themes from music of the Russian church; fairy tales; a Spanish caprice; and a fantasia on Servian themes. His instrumental and chamber-music includes a concert fantasia for violin with orchestra, on Russian themes; a serenade for cello and piano; a string quartet; romances and melodies. His choral works comprise choruses; a cantata, Switezianka; a collection of one hundred popular Russian songs, as well as thirty songs of another nature. His piano works include a suite, a group of four pieces, another of three, and six fugues. His concerto for piano in C sharp minor is dedicated to Liszt, and is considered quite worthy of the pianist, being pronounced a noble and dignified work, beautiful in design and superior in conception. He has also published a treatise on harmony.

Rimsky-Korsakov is thus described by one of his pupils: "Of tall stature, rather narrow shoulders, oblong face with a full-grown beard, expressive but small eyes with eyeglasses, he makes an excellent impression from the first. As a teacher he was always strict and meant business . . . Among composers of serious music he liked Mozart, but disliked Meyerbeer, whose compositions he ridiculed by playing them in a comical way, either too quick or too slow, or by altering the rhythm."

Rinck (rĭnk), Johann Christian Heinrich. 1770-1846.

Famous German organist and composer; born at Elgersburg, Saxe-Gotha. After studying under several organists he went to Erfurt for lessons from Kittel, a pupil of J. S. Bach.

His first position as organist was at Giessen, for which he received an annual salary of about twenty-one dollars, and eked out a bare living by such teaching as he could get, clerical work, and a place as usher in a school. Shortly after the beginning of the Nineteenth Century his prospects brightened, and he rose by degrees to a position of eminence. In 1805 he became town organist at Darmstadt, and teacher in the seminary there; in 1813 Court organist, and in 1817 chamber-musician to the Duke. He was considered one of the best organists in his time, and made concert tours with much success, receiving various honors, chief among which was the honorary degree of Doctor of Philosophy, bestowed on him in 1840 by the University of Giessen. He died at Darmstadt. His compositions, which number in all one hundred and twenty-five, were chiefly for his instrument. They include also sonatas for piano; trios; sacred vocal-music; a mass; a Paternoster for four voices; hymns; chorals; motets, etc. For organ he wrote an immense number of choral preludes; two Choralbücher; postludes; variations on chorals and other themes; numerous pieces; Hints on Organ-Playing, both theoretical and practical. Rinck's didactic works are his best. His Organ School is a standard work, not only in Germany but in other countries. From a musical standpoint his compositions, while they exhibit good qualities, are not especially inspired, and do not rank with those of some later German composers for the organ.

Ringler (rĭng'-lĕr), Eduard. 1838-

Conductor, vocal teacher and composer; born at Nuremberg; was a pupil of Heinrich Hohmann, and from 1868 to 1871 of Grobe and Dupont. He was conductor of the singing society at Nuremberg for several years, and in 1883 became director of the Synagogue choir, and in 1890 conductor of the Choral Society for classical music. His works are formed on those of the early classical composers, and comprise Eppelein von Gailingen, and Frithjof, a grand opera; also songs.

Rischbieter (rĭsh-bē-tĕr), Wilhelm Albert. 1834-

German violinist and composer; noted more especially as a theorist;

born at Brunswick; was a pupil of Moritz Hauptmann. After various engagements as violinist in Leipsic and other German cities he settled in Dresden as teacher of harmony and counterpoint at the Conservatory, 1862. Besides a number of vocal and instrumental compositions, including a symphony and overtures, he has published several theoretical works, Über Modulation, Quartsextakkord und Orgelpunkt; Erläuterungen und Aufgaben zum Studium des Kontrapunkts; Die Gesetzmässigkeit der Harmonik; and has contributed articles on musical theory to various periodicals.

Ristori (rēs-tō'-rē), Giovanni Alberto. 1692-1753.

Composer of operatic and sacred music; born at Bologna; was the son of an actor, and at twenty-three went with his father to Dresden, where two years later he became composer to the Italian Court Theatre and director of the Polish Chapel. In 1733 he became chamber organist, in 1746 church composer, and finally in 1750 became vice-chapelmaster. Ristori was one of the earliest composers of comic opera, his works produced in this line being Calandro, 1726, and Don Chisciotte, 1727, besides a dozen others. His sacred music includes several oratorios, sixteen cantatas and eleven masses, etc.; he also wrote concertos and other instrumental music.

Ritter (rĭt'-tĕr), Alexander. 1833-1896.

A Russian violinist and composer; born at Narva; was conductor successively at Meiningen, Weimar, Stettin, and Würzburg. In the last mentioned place he established a music store. Two operas of his, Der faule Hans, and Wern die Krone, were produced at Weimar and Munich with moderate success, the Weimar performance being conducted by Richard Strauss. He was a man of radical tendencies and intellectual breadth, and perhaps changed the entire career of Strauss, "transforming him from a strict adherent of form into the freest of modern musical tone-poets." Ritter also composed a number of songs and several orchestral works, including a symphonic waltz, Olaf's Hochzeitsreigen, and two fantasias, the Seraphische, and Sursum corda.

Ritter, August Gottfried. 1811-1885.

Famous German organist; born at Erfurt; studied under Fischer in his native place, later under Hummel at Weimar, and completed his studies under Berger, Rungenhagen and A. W. Bach at Berlin. From 1837 to 1844 he lived again in Erfurt as teacher and organist, then went to Merseburg as Cathedral organist, and in 1847 took a similar position at Magdeburg as Mühling's successor. He toured Germany in concert and also made frequent successful appearances as pianist in addition. His organ works are ranked with the standard literature for that instrument, and include four important sonatas, a number of preludes to chorals, four collections of chorals, also variations and fugues, and other lesser compositions. He also wrote a piano concerto; a quartet for piano and strings; three overtures, and two symphonies; and published collections of songs for soprano, contralto and barytone. His Geschichte des Orgelspiels im 14-18 Jahrhundert (History of Organ-Playing in the Fourteenth to Eighteenth Centuries) is considered an important historical work, while the Kunst des Orgelspiels (Art of Organ-Playing), in two volumes, went through nine editions. From 1844 to 1848 he edited the Urania, an organ journal, and later assisted in the editing of the Orgelfreund and Orgelarchiv.

Ritter, Frédéric Louis. 1834-1891.

Composer and writer on music; born at Strasburg, of Spanish descent; was a pupil of Hauser and Schletterer in his native city, of Georges Kastner in Paris, and after additional study in Germany was on his return to France appointed professor of music in the Protestant seminary at Fénéstrange, Lorraine, 1852. Four years later he came to America, and settled in Cincinnati, where he organized the Cecilia and Philharmonic Societies, respectively choral and orchestral, and gave a lasting impetus to the musical progress of that city. In 1861 he removed to New York City, where he soon became conductor of the Sacred Harmonic and the Arion Choral Societies, the latter being a German male chorus of international standing. Here he elevated the standard of music by bringing out many important compo-

sitions, unheard before in this country, and in 1867 planned and conducted the first musical festival of any significance heard in New York. The same year he was called to the directorship of Vassar College, remaining, however, a resident of New York City until 1874, when he resigned his two positions as conductor and removed to Poughkeepsie. He held the post at Vassar till shortly before his death, which occurred at Antwerp, in the summer of 1891. In 1878 he received from the University of New York the degree of Doctor of Music.

His compositions include orchestral and instrumental: five symphonies, and several overtures; a cello concerto, and a piano concerto; a fantasia; string quartets; a septet; trios and other music for piano; a fantasia and fugue for organ. Choral and vocal: Psalm 95; organ, Psalm 4, Psalm 46, Psalm 23; over one hundred German songs and other songs and choruses. The Persian song-cycle Hafis, and the overture, Othello, as well as a number of other works, have been performed by the New York and Brooklyn Philharmonic Societies. He has been classed with the modern Franco-German School of composers, and while a most influential musical pioneer in America, ranked by Elson with Leopold Damrosch and Theodore Thomas in this respect, he was always in spirit a foreigner, notwithstanding his long residence in this country.

Though an able conductor and a thorough teacher, his literary works represent the best and most comprehensive of his activities. His History of Music held for some time the first place among English books on this subject. Music in England is considered in Europe an authoritative work. Music in America deals mainly with the opera and with orchestral societies in New York. The Realm of Tones, translated from the German, also appeared in 1883, to which Dr. Ritter appended a list of brief biographical sketches of American musicians. A Practical Method for the Instruction of Chorus Classes was the outgrowth of his work as a conductor. The articles which he wrote for periodicals in Germany and France, as well as in English, were instrumental in bringing about a better understanding in those countries of the real status of musical effort and attainment in America, previously belittled.

His wife, née Fanny Raymond, born in Philadelphia, 1840, is an accomplished musician, known by her writings on musical subjects, and the translations of same from foreign languages, the latter including Schumann's Music and Musicians, Ehlert's Letters on Music to a Lady, and original works, Woman as a Musician, and some famous songs.

Ritter, Theodor. 1836-1886.

French pianist; born in Paris. He finished his studies under Liszt and made his debut at an early age. He toured in concert through various European countries, including Germany, Belgium and England. Some of his compositions for piano became popular, and his dramatic scenas for voice and orchestra, Le Paradis Perdu, Le Sacrifice, and Mephistopheles, were produced with considerable success. His operas, Marianne, and La dea resorta, were failures.

Rivé-King, Julie. See King, Julie Rivé.

*** Roberts, John Varley. 1841-**

English organist and church composer; born at Stanningley, near Leeds, and studied in the latter place the piano and musical theory under Bird, also taking lessons from Whitley, a bandmaster, and John Burton, brother of the organist of the town. At twelve he was chosen organist of a church at Farsley, near Leeds, and at twenty-one became organist of St. Bartholomew's, Armley, in 1867 at Halifax, in 1882 of Magdalen College, Oxford, and in 1885 of St. Giles', Oxford. In 1884, on the foundation of the University Glee and Madrigal Society, he became its conductor, a post he still holds, and from 1885 to 1893 was also director of the Oxford Choral and Philharmonic Society. Since 1886 he has been examiner for musical degrees at the University. In 1871 he received from Oxford the degree of Bachelor of Music, and in 1876 of Doctor of Music, and became a Fellow of the Royal College of Organists, London. He has lectured at Oxford on harmony and counterpoint, and has given a number of organ recitals. While at Halifax he was instrumental in having the organ rebuilt, after which it was considered one of the finest in North England.

His compositions include the sacred cantatas, Jonah, Advent, The Story of the Incarnation, and The Passion; the 103d Psalm, for chorus and orchestra; morning and evening services, Te Deums, chants, a Magnificat and Nunc Dimittis, Festival of London Church Choir Association; about thirty anthems, and other church-music; also songs and part-songs. His church compositions are much used in England. He has also published A Practical Method of Training Choristers; Appendix and Supplement to Chatham's Psalmody; Parish Church Chant Book; Hymns for Holy Week; Victoria Jubilee Hymns and Tunes, etc.

Robjohn, William Joseph. See Florio, Caryl.

*** Robyn (rō'-bĭn), Alfred George. 1860-**

American composer; born in St. Louis; of mixed Scotch and French descent; was the son and pupil of William Robyn, who founded in that city the first symphony orchestra west of Pittsburg. He was a prodigy as a pianist, playing in public at the age of nine in a trio at a Philharmonic concert, and the next year succeeding his father, then ill, as organist of St. John's, which at that time had the best choir in St. Louis. He held this position for a year, and ever since has been in demand as an organist in his native city, with the musical life of which he has been identified, his entire life having been spent there with the exception of a year as solo pianist with the Abbott Company. He is also popular socially in his home city. His works number about three hundred, many of which have been very popular, especially his songs. The compositions that are considered to be of real musical worth are a quintet and four quartets for strings; several orchestral suites; a mass, and a piano concerto in C minor. Other orchestral numbers are a symphony in D minor, and a symphonic poem, Pompeii. He has written several operas, Marlin; Yankee Consul; Gypsy Girl; Jacinta; Manette; The Buccaneer's Bride; Princess Beggar, and Yankee Tourist. His operettas are Beans and Buttons; Court-martial; Soldier in Petticoats; and A Slim Legacy. An oratorio, The Ascension, was produced in St. Louis in 1903. A Mass of the Sacred Heart was written in memory of his father. Various piano compositions,

including four impromptu and four characteristic pieces; and about two hundred ballads, of which the most popular have been You; Answer; It was a Dream; Yearning; and Goodnight have been written by him.

Rochlitz (rôkh'-lĭts), Johann Friedrich. 1769-1842.

German musical critic and writer; born in Leipsic; was a vocal student at the St. Thomas School under Doles, and later began the study of theology, which he was compelled by lack of means to give up. He supported himself thereafter by tutoring and writing, and also composed a little. In 1798 he was commissioned by Breitkopf and Härtel to found the Allgemeine Musikalische Zeitung (Universal Musical Gazette), of which he was editor until 1818, and for seventeen years more a contributor. During this time his position gave him a weighty musical influence, which he used in calling attention to the works of Beethoven, Haydn and Mozart, and was thus through the medium of the Zeitung, the chief instrument in promoting a widespread appreciation of these three great composers. In 1805 he became a member of the committee of directors of the Gewandhaus concerts, and consequently a still more active influence in the musical life of the city. The Grand Duke of Weimar bestowed upon him the title of Hofrath. His most important musico-literary work, For Friends of Music, originally a contribution to the Zeitung, was later published in four volumes, and contained biographical sketches, analyses of famous compositions, and essays on musical æsthetics. This work included an account of Rochlitz's visit to Beethoven in Vienna, and an outline of a History of Vocal Music, later followed by a collection in three volumes of vocal music. Various biographers attribute to him as a composer, hymns, male choruses, a cantata, a Te Deum, a mass, and a setting of the 23d Psalm; he also wrote numerous librettos for oratorios, cantatas, and operas.

Rode (rôd), Jacques Pierre Joseph. 1774-1830.

Celebrated French violinist and composer; born at Bordeaux; studied there under Fauvel, and under Dacosta and Gervais. He became a pupil of the famous Viotti at Paris,

whose thirteenth concerto M. Rode played at his debut in 1790. The same year he was appointed leader of the second violins at the Theatre Feydeau, although only sixteen years of age. Four years later he gave up this post to travel in concert, and after touring in Holland and Germany, was shipwrecked on a voyage from Hamburg to Bordeaux, and compelled to land in England. While there he played at a concert in London, but, rousing no enthusiasm there, returned to the Continent, where his playing met with warm appreciation. For some time he was solo violinist at the Grand Opéra in Paris, and was later offered the professorship of violin in the Conservatory, just then organized. On a visit to Spain in 1799 he made the acquaintance of Boccherini, who assisted him in scoring his concertos for orchestra, a branch of musical training in which Rode's education seems to have been deficient. In 1800 he became solo violinist to Napoleon I. A restlessness of disposition urged him to go to Russia in 1803. In 1808 he returned to Paris. In 1811 he began extended tours through Germany, Austria and Switzerland, which continued up to 1814, when he settled temporarily in Berlin, where he married and returned to Bordeaux. About this time Beethoven met him and wrote a composition for him. After Rode's retirement to Bordeaux he attempted one more appearance in concert in Paris, in 1828. He had reached the age of fifty-four, and his unfitness for public performance was but too evident not only to the public but to Rode himself. This last failure seems to have broken his heart; his health and spirits both sank, and late in the year 1830 he died after a prolonged illness at his country-house near Château Bourbon.

Rode is considered the most distinguished of Viotti's pupils, reproducing his master's style, and infusing into it a still greater charm. The nobility and expressiveness remarked in his playing may also be noticed in his compositions; both reveal the soul of an artist with whom musical expression was the end and technic only a means. While melodious and stately, his violin works betray a lack of constructive skill due, probably, to a too limited knowledge of musical theory; nevertheless, his twenty-four

caprices take high rank as violin studies, being held essential to a complete training for that instrument. His A minor concerto is still played in concert by virtuosos. There are also twelve other concertos; variations for violin and orchestra, and for violin and string quartet; violin duets; string quartets; a set of twelve études; fantasia for violin with orchestra; and some songs. His violin method, published in collaboration with Kreutzer and Baillot, became a standard text-book at the Paris Conservatory. His influence was greater as a player than a teacher, but two of his pupils, Böhm, who was Joachim's teacher, and Eduard Rietz, the intimate friend of Mendelssohn, are well known to musical history.

Rodolphe (rō′-dôlf), Jean Joseph. 1730-1812.

French horn-player and operatic composer; born at Strasburg; studied the horn and violin under his father, and afterward became a violin pupil of Leclair in Paris. After several engagements as first violin in theatres at Bordeaux, Montpellier, and other cities, he entered the service of the Duke of Parma, and while in that place studied under Traëtta, and later under Jommelli at Stuttgart, where he produced several ballets héroïques, Medea and Jason, Psyche, The Death of Hercules, and Armide. In 1763 he became a member of Conti's private band, two years afterward principal horn in the orchestra of the Grand Opéra, and in 1770 chamber-musician to the court. In 1784 he was called to the professorship of harmony in the Conservatory, but five years later lost both his positions through the changes of the French Revolution. In 1799 he was reappointed professor of solfeggio at the Conservatory, and was pensioned in 1802, at the age of seventy-two. He lived the remaining ten years of his life in Paris. Besides the works mentioned, he produced several operas in Paris, and wrote for the horn two concertos, fanfares for two and three horns respectively; duets and studies for violin; also two theoretical works, one on solfeggio, the other on accompaniment and composition.

Rodwell, George Herbert Bonaparte. 1800-1852.

English operatic composer; musical director of the Adelphi Theatre; born

in London; the son of the manager, Thomas Rodwell, who owned a share in the theatre, to which George succeeded on his father's death in 1825. In 1836 he was the musical director of Covent Garden. He married the daughter of the comedian, John Liston. For a long time he was a tenacious advocate of the founding and maintaining of a national opera in England. He died in Pimlico, London. He was a prolific composer of operettas, farces, etc., including The Bottle Imp, The Mason of Buda, The Spring Lock, The Earthquake, and The Devil's Elixir, My Own Lover, The Evil Eye, Lord of the Isles, Paul Clifford, Last Days of Pompeii, Teddy the Tiler, and The Seven Maids of Munich. He also wrote three novels, one of which, Old London Bridge, was quite popular, and a didactic work, The First Rudiments of Harmony. He composed a number of songs, including two collections, Songs of the Birds, and Songs of the Sabbath Eve.

Roeckel (rĕk'-ĕl), Joseph Augustus. 1783-1870.

German conductor and tenor singer; was born at Neumburg, in the Upper Palatinate. Nothing is known of his early musical study, but it is probable that he was a choir-boy. In 1804 he was engaged at Vienna as an opera singer, and in 1806 sang in the role of Florestan in Beethoven's Fidelio, revived at that time. In 1823 he became professor of singing at the Imperial Opera, and in 1828 opera director at Aix-la-Chapelle, and the next year introduced into Paris a German company for the performance of German opera, which proved a success. In 1832 he took this company to London, Hummel, who was Roeckel's brother-in-law, being conductor. He retired in 1835, returned to Germany in 1853, and died at Anhalt-Cöthen.

His second son, Eduard, pupil of Hummel, went to England and settled in Bath as a teacher and pianist; he published numerous compositions for piano.

Roeckel, Joseph Leopold. 1838-

Teacher of piano, and composer; youngest son of Joseph Augustus; studied the piano under his father and his brother Eduard, and composition under Eisenhofer at Würzburg, and Goetze at Weimar. He settled in

Clifton, England, and became well and favorably known as a teacher and pianist. His compositions include the cantatas, Fair Rosamond; Ruth; Westward Ho; The Ten Virgins; and Mary Stuart; transcriptions and original pieces, some of which were quite popular.

Roeder (rā'-dĕr), Georg Vincent. 1780-1848.

German church composer and conductor; born at Rammungen, Franconia. We first hear of him as organist of the Augustine monastery at Wannerstädt, where he studied, later becoming a pupil in composition at the University of Würzburg of Kurzinger. Soon after the organization of the Electoral Court Orchestra in 1805 he was appointed opera director and chapelmaster, and in 1830 musical director at Augsburg. In 1839 he became chapelmaster at the Royal court in Munich. He published much church-music, including masses, psalms, motets, a Te Deum, etc.; an oratorio, La Messiade, and a cantata, Cäcilia; also one opera, Die Schweden. He died at Altötting, Bavaria, whither he had gone in the capacity of chapel music-director about 1845.

Roeder, Martin. 1851-1895.

German composer, conductor, violinist, and teacher of music; born in Berlin; received his musical education there at the Royal School of Music under Joachim and Kiel, and in 1873 went to Milan as chorusmaster of the Teatro dal Verme. Here, in 1875, he organized a choral society, which performed classical works in an excellent manner. During his tenure of the Milan post he also visited other cities as opera-conductor, appearing in Turin, Bologna, the Azores, and at one time assisting in the rehearsals of Wagner's Rienzi, at Venice. In 1880 he removed to Berlin and began private teaching, but the next year found him on the faculty of Scharwenka's Conservatory, where he remained till 1887, going thence to Dublin, where he was a professor at the Royal Academy of Music till 1892. In the latter year he accepted the position of director of the vocal department in the New England Conservatory. He died in Boston. His compositions reveal talent of a high order, as well as skilful use of musical resources, and include three operas,

Pietro Cardiano IV., Giuditta (Judith), and Vera; an oratorio, Maria Magdalena; Santa Maria appiè della Croce, adapted from Tasso; two symphonic poems, Leonore, and Azorenfahrt; for orchestra, a suite, a symphony, an overture; piano music, and chamber-music, which is said to show his work at its best, especially the quintet in A, the quartet in B flat minor, and the trio in F minor. His thorough musicianship was supplemented by ability as a writer; under the pseudonymn of Raro Miedtner he contributed valued articles to the Gazzetta Musicale in Milan. He also published two works in Italian, Studi critici raccolti, Milan, and Dal taccuino di un direttore di orchestra, the latter being published in German at Leipsic as Aus dem Tagebuch eine wandernden Kapellmeister (The Diary of a Wandering Capellmeister). Über den Stand der öffentlichen Musikpflege in Italien also appeared at Leipsic in 1881.

Roentgen (rĕnt'-gĕn), Engelbert. 1829-1897.

Violinist; born at Deventer, Holland, and entered the Leipsic Conservatory in 1848 as a violin pupil of David. He played for some years as a first violin in the Gewandhaus Orchestra; from 1869 to 1873 was vice-conductor, succeeding Dreyschock; and on David's death in 1869 succeeded him as leader of the orchestra. In the same year he became teacher of the violin in the Conservatory. He married the daughter of Klengel, who at one time had occupied the same post. He died at Leipsic. Roentgen was considered an excellent player; but Ehrlich speaks of his edition of Beethoven's quartets, an especially fine work, as being even a greater claim to fame than his playing, as he never toured in concert.

*** Roentgen, Julius. 1855-**

Talented pianist; son of Engelbert; was born at Leipsic, and received his first lessons in music from his parents, studying later the piano and composition under Hauptmann, Plaidy, E. F. Richter and Reinecke, and finally under Lachner at Munich. In 1872 he made his first public appearance as pianist in a Gewandhaus concert, and in 1875 began a concert tour with the singer, Julius Stockhausen, in the capacity of accompanist, incidentally

introducing his own compositions. In 1878 he was called to Amsterdam by the Society for the Culture of Tonal Art as teacher for its music school, and was soon thereafter made a member of the faculty of the Amsterdam Conservatory of Music. In 1886 he became conductor of the concert society known as the Felix Meritis, and also of the Society for the Culture of Tonal Art. He organized a society for chamber-music, which for over a quarter of a century did considerable work of an excellent character. Roentgen was successful and popular as a teacher and pianist in Amsterdam, and also widened his reputation by concert tours through Germany, Austria, France, England and other European countries. He retired in 1898 from the conductorship of the Society for the Culture of Tonal Art, and was succeeded by Willem Mengelberg. Roentgen has about fifty compositions to his credit, including a symphony; a serenade for seven wind-instruments; an operetta, Toskanische Rispetti; Das Gebet, for chorus and orchestra; Sturmesmythe, for mixed chorus and orchestra; trio in B flat, for piano and strings; three sonatas for violin and piano; three for cello and piano; two sonatas, a ballade, a concerto, a suite, and a fantasie for piano, and other pieces for piano, and for piano and violin; a number of songs, including a collection of Old Netherland love-ditties.

Rogel (rō'-hĕl), José. 1829-

Spanish composer and conductor; born at Orihuela, Alicante; was a pupil of Cascales, the organist, and Gil, the chapelmaster, of the town Cathedral. Although precocious musically, his father sent him to Valencia to prepare for the law; but during the six years' course there, he managed to devote much time to music, teaching, and studying composition under Perez, an organist. He also composed several sacred works and marches at this time, and a piece for four military bands that was performed at the University. Upon receiving his degree he entered on a career as theatre conductor in Madrid, and popular composer of zarzuelas. There are seventy-five of these operettas ascribed to him, over sixty of them having been written from 1854 to 1880, nearly forty of which were produced.

Roger (rō-zhā), Gustave Hippolyte. 1815-1879.

Celebrated French tenor; born at La Chappelle St. Denis, near Paris. At the age of twenty-one he became a pupil of Martin and Morin at the Paris Conservatory, winning first prizes for singing and comic opera at the end of his first year, and in 1838 made a highly auspicious debut at the Opéra Comique as Georges in Halévy's L'Éclair. After ten years of continuous success in light opera, during which he created many parts in new operas by the best dramatic composers of the day, including Auber, David, Boieldieu and Ambroise Thomas, he went over to the Grand Opéra. His interpretation of the title role in Meyerbeer's Le prophète, 1849, was a veritable triumph, and his dramatic gifts were as evident in tragedy as in his previous light roles. During the next ten years he traveled frequently in Germany, where he was always favorably received, and after his retirement, again toured there and in France, reappearing at the Opéra Comique in 1861, although his formerly attractive presence was marred by the loss of an arm, being accidentally shot while hunting in 1859. He turned his attention to teaching from this time, and in 1868 was appointed professor of singing in the Paris Conservatory, a position he retained till his death. Besides his public work, in which he appeared with such singers as Jenny Lind and Viardot, he translated librettos from German into French, and wrote an autobiography, entitled Le Carnet d'un ténor.

Roger, Victor. 1854-

French operatic composer; born at Montpellier, France, and received his musical education at the Niedermeyer School. He is the musical critic of La France, and a dramatic composer in the line of light opera, having brought out about twenty operettas. His latest works are Sa Majesté l'Amour; l'Auberge du Tohu-Bohu; Les Fétards; l'Agence Crook & Co.; La petite Tâche; and Poule blanche.

Rogers, Mrs. Clara Kathleen. 1844-

English-American operatic singer and composer; born at Cheltenham, England; the daughter of John Barnett, "the father of English opera." Her early musical education was received from her parents; from 1856 to

1860 she studied at the Leipsic Conservatory as a pupil of Moscheles and Plaidy for piano, Papperitz and Richter in theory, Rietz and David in ensemble-playing, and from 1858 of Goetze in singing. A half-year of study in Berlin followed. Here Frau Zimmermann was her vocal teacher and von Bülow her instructor in piano. In 1861 she studied stage singing under San Giovanni at Milan, and in 1863 made her debut at Turin as Isabella in Roberto il Diavolo, under the pseudonym of Clara Doria. For five years, from 1866, she was engaged in concert for the London season, and then came to the United States as a member of the Parepa-Rosa Company, where her American debut was made at the Academy of Music, New York, as Zerlina in the Bohemian Girl. She sang in the principal cities of the Eastern states, appearing also as The Countess in Figaro and Donna Elvira in Don Giovanni. In 1872 and 1873 she sang in the Maretzek Company, and in the latter year settled in Boston as teacher and concert soprano. In 1878 she married Henry M. Rogers, a lawyer of Boston. Mrs. Rogers is a thorough and accomplished musician, as well as a prominent singer. Her works include a sonata for cello, one for violin, a string quartet, and other piano-pieces, and a number of songs, including an album of six settings of poems by Browning, an Aubade with violin obligato, etc.; also The Philosophy of Singing.

Rogers, James H. 1857-

American song-composer; born at Fair Haven, Conn.; received his early general education at Lake Forest, Ill., near Chicago; began piano study at twelve years of age, and later spent over two years in Berlin under Loeschhorn, Haupt, Ehrlich and Rohde. This was followed by two more years in Paris, where his teachers were Fissot, Guilmant and Widor. On his return to America he settled in Cleveland, Ohio, as an organist and teacher, also appearing in concerts as a pianist. In 1891 he married there Alice Abigail Hall. Among his songs are an album of five songs, including Come to Me in My Dreams, Good Night, and Jealousy. Others are Declaration; Fly, White Butterflies; In Harbor; Gather ye Rosebuds; La Vie est Vaine; My True Love Hath My Heart; Heine's

Flower-song; and the Lorelei. The First Spring Days, and Doubt Not, O Friend, are settings of words from Tolstoi; Look Off, Dear Love, of Lanier, and Song from the Persian, of Aldrich. Sing, O Heavens, is a spirited Christmas anthem; and At Parting, the best known of his songs, is a gem. As a whole, his songs show artistic finish, and constitute a majority of his compositions, which number about a hundred in all. Aside from these he has written nine piano-pieces, published under the title, Scènes du Bal; music for organ and for violin; anthems and part-songs; and two cantatas, The New Life, and The Man of Nazareth.

Rokitansky (rō-kĭ-tän-shkĭ), Victor, Freiherr von. 1836-1896.

Hungarian basso and singing-teacher; born at Vienna; received his musical education at Bologna and Milan, and made his operatic debut in 1862 at Prague, whereupon he was engaged for two years, returning afterward to Vienna, where, after several appearances in 1863, he became the next year a member of the Opera, and in 1871 was engaged as professor of singing at the Conservatory, a post he held till 1880, after which he gave private lessons. He also sang in London for the seasons from 1865 to 1869, and again in 1876 and 1877, becoming a favorite there as well as in Vienna. He possessed a deep bass voice of wide compass, which, combined with dramatic talent and a somewhat imposing stage presence, fitted him for heavy parts, and he appeared with success in Robert le Diable, Les Huguenots, Don Juan, Magic Flute, Wilhelm Tell, Faust, various Wagner operas, etc. In the year of his death, which occurred at Vienna, was published at Leipsic a work from his pen, Über Sänger und Singen.

Rolla (rōl'-lä), Alessandro. 1757-1841.

Italian violinist and composer; born at Pavia; began his musical studies as a piano pupil of a priest in his native town, and later at Milan, where his attention was directed to the violin, which he studied under Rienzi and Conti. He was chief violinist of the Italian Opera in Vienna; then acquired proficiency as a player of the viola, and in 1782 was called to Parma, where he was soloist at the Ducal

Court, also chamber-musician, and later solo violinist and leader of the orchestra. Here Paganini took lessons of him. His next move was to Milan, where as opera conductor of La Scala he became prominent, and in 1805 was appointed solo violinist to Eugène Beauharnais, Viceroy of Italy. He was also professor of the violin and viola at the Conservatory of Milan from 1807, the date of its foundation. He died in that city in 1841. He composed three concertos for violin, and four for viola; six quartets, a sextet, a concert quintet, trios, and duets for various combinations of stringed instruments. A ballet, Pizzarro, was produced in 1807. He also wrote church-music and symphonies. His son and pupil, Antonio, was born in 1798 at Parma, and died in 1837 at Dresden, where he had been first violinist at the Italian Opera since 1823. He composed a concerto and a number of solos for violin.

Rolle (rōl'-lĕ), Johann Heinrich. 1718-1785.

German composer; born at Quedlinburg; son and pupil of a musician; studied for the law at Leipsic, and turned to music because he failed to succeed as a lawyer in Berlin, where he went in 1740. He became a member of the Court Orchestra in that city and remained there until 1746, when he became organist at Magdeburg, where in 1752 he succeeded his father as music-director of that city, and lived there the rest of his life, composing indefatigably. His numerous works comprise dramas on both sacred and secular subjects, including the Death of Abel; The Victory of David; Saul; Abraham on Moriah; Lazarus; David and Jonathan; Samson; Orestes and Pylades; and The Labors of Hercules. He also wrote cantatas for Easter, Whitsuntide and Christmas; several annual series of church services for all Sundays and festivals; five Passions; twenty four-part motets; settings of Anacreon's odes for vocal solo with clavier accompaniment, and other songs; music for orchestra, organ, clavier, and other instruments; and more than sixty compositions for church use, besides those named. Two of his quasi-oratorios, The Death of Abel, and Abraham on Moriah, were for years popular in Berlin, where they were performed annually.

Röllig (rĕl'-lĭkh), Karl Leopold. 1761-1804.

Born in Vienna; played the harmonica, and invented two musical instruments resembling the piano, but with bows in place of hammers. He traveled extensively, demonstrating these instruments, the orphika and xänorphika, which were, however, short-lived. Röllig finally settled down in his native city as Court librarian at the age of thirty-six, and died there, still a comparatively young man, at forty-five, but not before he had composed a comic opera, Clarissa, and had also published treatises concerning the harmonica and the orphika, in 1787 and 1795, respectively; also, within the last two years of his life, contributed articles appearing in the Allgemeine Musikalische Zeitung.

*** Romanini (rō-mä-nē'-nē), Romano. 1864-**

Italian violinist and operatic composer; was born at Parma. He studied the violin under Mandovani and composition under Dacci at the Conservatory in that city, graduating from the institution in 1882 with the first prize in both subjects. He was afterward connected as first violin soloist with leading orchestras, and as such went to France and London. He distinguished himself especially in quartet music, and in 1888 was appointed master of the school of the theatre of Savigliano. In 1900 he won the prize, among sixteen competitors, of the position of first violin at the Teatro Grande and of professor at the Venturi Musical Institute of Brescia. In 1905 he was appointed director of the said institution, which position he holds at the present time. In this same year he presented a composition of his own, Al Campo, a melodrama in two acts. He has also composed two symphonies for full orchestra; several romanzas for the voice; pieces for violin and piano; and numerous works for strings, among which are three minuets and one gavotte. Although these have been played with success in public, none has been published.

Romano (rō-mä'-nō), Alessandro.

Italian viola-player, monk and church composer; was born at Rome about 1530. He was known generally as Alessandro della Viola; studied under Goudimel, and became a singer

in the Papal Chapel in early middle life, afterward a monk of the order of Monte Oliveto. His compositions, published at Venice, include two volumes of Canzoni Napolitane; a collection of madrigals, and one of motets in five parts; and a five-part madrigal.

Romberg (rôm'-bĕrkh), Andreas Jacob. 1767-1821.

German violinist and composer; son and pupil of Gerhard Heinrich, musical director at Münster; born at Vechta, near Münster. He played in public at seven years of age and traveled with his cousin, Bernhard, over Holland and France, appearing at Paris in 1784, where he accepted a season's engagement as solo violinist at the Concerts Spirituels. He was a member of the Electoral Orchestra at Bonn from 1790 to 1793, at the same time with Bernhard, and the two began a second joint tour in the latter year, traversing Italy, where they made a fortunate appearance at Rome, also Spain and Portugal. From 1796 Andreas lived at Vienna and Hamburg; in 1800 he joined Bernhard in Paris, where they produced together the opera, Don Mendoce; but, as Andreas met with no especial success, he returned to Hamburg the following year, married and settled there, living quietly until 1815, when he was called to Gotha as Court conductor, succeeding Spohr. A short time prior to this appointment the University of Kiel had conferred on him the degree of Doctor of Philosophy. He died at Gotha six years later in such extreme poverty, it is said, that a number of benefit concerts were given in neighboring towns for his family. Intimately associated with his cousin, Bernhard, throughout his youth, their lives after the diverging point present a sad contrast. His compositions include six operas and operettas, Das graue Ungeheuer; Die Macht der Musik; Der Rabe; Don Mendoce; Die Grossmuth des Scipio; and Die Ruinen von Paluzzi. Works for chorus and orchestra were Die Glocke, The Harmony of the Spheres, The Transient and the Eternal, The Power of Song; other works for solo and orchestra, Die Kindersmörderin, Monolog der Jungfrau von Orleans, Der Graf von Habsburg, Sehnsucht. His sacred music includes a mass with orchestra, a Te Deum, a prize number for four

voices and orchestra, performed in Hamburg, etc.; also part-songs, cantatas, etc. His instrumental compositions outnumber those previously named; of his ten symphonies, the best known is that for toy instruments, which has been performed at times in lieu of Haydn's; there are also two quintets and thirty-three quartets for strings; twenty-three concertos, three sonatas, and eleven rondos and caprices for violin; a quintet for clarinet and strings, and eight quintets for flute and strings; a double quartet in two movements; a quartet for piano and strings; concertante for violin and cello with orchestra.

Romberg, Bernhard. 1767-1841.

German composer and cellist; came of a musical family; and was born at Dincklage, Oldenburg. His father, Anton Romberg, was a celebrated bassoon-player (1742-1814), as was his youngest brother, Anton. Bernhard made a successful public appearance in Paris at the age of fourteen, where he had gone in company with his father, and was for several years a member of the Electoral Orchestra at Bonn, where Reicha, Ferdinand Ries and Beethoven were also members at that time. For a number of years he traveled in concert with his cousin, Andreas, but in 1799 began an independent tour. He was offered the post of professor of cello at the Conservatory, where he remained till 1803, then resigned and removed to Hamburg. He lived there only until 1805, when he was called to Berlin as solo cellist of the Court Orchestra. In 1807 Romberg began another series of concert tours, which embraced Austria, Russia and Sweden. About 1815 he returned to Berlin, and for four years was Court conductor, after which he retired to private life at Hamburg. His last tour, at the age of seventy-two, included Paris and London. He died at Hamburg. As a virtuoso he is said to have excelled in ease of execution, and to have enlarged the scope of his instrument. This is apparent also in his compositions, his concertos being considered especially valuable for developing cello technique, and used to a certain extent as repertory numbers; also their style scarcely meets the modern demand for emotional possibilities and rich effects in tone. There are nine of these concertos in all by Romberg; also a

fantasia, four sets of Russian melodies, and three concertinos for cello and orchestra; caprices and fantasias on melodies from Sweden, Spain and Roumania; polonaises, other solos and duets for the instrument; sonatas for cello and doublebass, two trios and eleven quartets for strings, contertante for two horns and orchestra; quartets for piano and strings; three operas, Die wiedergefundene Statue, Der Schiffbruch, Don Mendoce; incidental music to various plays; a funeral symphony for Queen Louise of Prussia. Romberg's son, Karl, born 1811, was for ten years a cellist in the Court Orchestra at St. Petersburg.

*** Ronald, Landon.**

English composer; born 1873; received his general education at St. Marylebone and All Souls Grammar School and High School, Margate, now Margate College, and his musical education at the Royal College of Music. He originally appeared as solo pianist in a musical pantomime, L'Enfant Prodigue, and in 1891 was engaged by Sir Augustus Harris as master of piano and conductor at Covent Garden Theatre, where he conducted grand opera in 1894. The same year he came to America as conductor with Melba, and was appointed conductor at the Lyric Theatre in 1898, becoming an associate of the London Philharmonic Society in 1901. Since 1897, in which year he appeared before the Queen at Windsor, and married Fraulein Mimi Ettlinger, of Frankfort-on-Main, he has been accompanist-in-chief at the State concerts. He conducts the Albert Hall Sunday concerts, the Birmingham Promenade concerts and the Blackpool Symphony concerts. He has been musical editor of three periodicals; The Artist, in 1902; The Onlooker, in 1903, and the Tattler, in 1906. He has published about one hundred and fifty songs, and a number of orchestral works, including a suite de ballet, four song-cycles, and two dramatic scenas for voice and orchestra; a symphonic poem, A Winter's Night; a birthday overture; and a coronation ballet, Britannia's Realm, and Entente Cordiale, a ballet, both produced at the Alhambra Theatre, having a record number of performances. He also has written numbers interpolated in several plays, including the musical comedy, Florodora.

Ronchetti-Monteviti (rôn-kĕt′-tē môn-tā-vē′-tē), Stefano. 1814-1882.

Italian composer and teacher; was born at Asti; studied at Milan under Neri; in 1850 became professor of composition at the Conservatory in that city, and in 1877, on the death of Mazzucato, succeeded to the directorship. He is remembered by his sacred works, among which may be mentioned a motet for sixteen voices; several cantatas based on the poem, Ossian; and a national hymn. He ventured into the operatic field with Pergolesi at La Scala in 1857, but failed.

Ronconi (rôn-kō′-nē), Domenico. 1772-1839.

Italian operatic tenor; born at Lendinara di Pollesine; was a pupil of Pacchierotti and Babini, and made his debut in Venice about 1796, after which he sang in other Italian cities, Paris, St. Petersburg and Munich, where he remained ten years as Court vocalist and singing-teacher to the King's children. His public career covered a period extending up to 1829, when he founded a singing school in Milan, and became celebrated as a teacher, also publishing vocal exercises and arias. He died in Milan. All of his three sons were singers; the second one, Felice, born in Venice, 1811, was known as a teacher at Würzburg, Frankfort and Milan. He published a vocal method and some songs, and died in St. Petersburg, 1845.

Ronconi, Giorgio. 1810-1890.

Famous Italian barytone; eldest son of Domenico; was born at Milan; studied under his father, and after his debut at Pavia, 1831, sang in various Italian cities with much success. He was then engaged several years in Paris, Vienna and Madrid, where he was theatre manager up to 1847. From 1847 to 1866 he was engaged almost constantly at London, and in 1863 founded a music school in Spain. He came to America in 1867, where he lived as a teacher in New York, and published some compositions for voice. He returned to Europe in 1874 and became professor of singing at the Conservatory of Madrid. He is said to have possessed great dramatic ability and dignity of bearing, which won him success despite the disadvantages of an inferior voice and a very ordinary appearance.

He created the part of Rigoletto, and a number of others in prominent operas.

Ronconi, Sebastiano. 1814-

Italian barytone; youngest son of Domenico; was born at Venice; studied under his father and Romani, sr.; made his debut at Lucca, and was for some time a popular singer in Italy, Austria, Spain, America and England. He was on the operatic stage for about thirty-five years, and after his retirement taught singing at Milan.

Rong (rông), Wilhelm Ferdinand.

This musical centenarian was born about 1720; the date of his death is not definitely known, but biographers agree that in 1800 he was at least eighty years of age. He was a chamber-musician to Prince Henry of Prussia and after his death taught music in Berlin. He composed a number of patriotic songs and hymns, and published several educational works on music, as follows: Elementarlehre am Clavier, 1786; Theoretisch praktisches Handbuch der Tonartenkenntniss, 1805; Forty-eight Modulation Tables, 1800.

*** Root, Frederick Woodman. 1846-**

American singing-teacher, writer and lecturer on music; son of George F. Root; inherited musical talent from both sides of the family. He is a cousin of R. Huntington Woodman. His first lessons were received at an early age from his father; at fourteen he became a pupil of B. C. Blodgett, who was a graduate of the Leipsic Conservatory, and later of Dr. William Mason in New York City and of Robert Goldbeck in Chicago. He took vocal lessons at intervals from Bassini and studied organ with James Flint in New York, substituting for the latter. After his father's removal to Chicago he traveled with him and assisted him as pianist and in conducting. Some of his early efforts in composition were published by the firm of which his father was a member, and he also arranged music for publication, his work in this line for choruses and quartets meeting with considerable success. In 1863 he became organist of the Third Presbyterian Church, Chicago, and two years later of the Swedenborgian Church. In 1869 and 1870 he spent a year and a half in

Europe, studying voice culture under Vannuccini at Florence, spending some time in Germany, and meeting Liszt and other famous musicians. On his return he settled in Chicago and devoted his main attention to vocal teaching, in which he has successfully specialized in class work; he also wrote for the Song Messenger, and was for some years its editor. Along with his teaching and lecturing has gone the work of essays and reviews on musical subjects. From 1879 to 1885 he conducted the Mendelssohn Choral Club. In 1889 he was elected examiner of the American College of Musicians, and has been in demand for work requiring executive ability and musical judgment combined, as in the Columbian Exposition of 1893, when he took an active part in the Congresses connected therewith. He is always in touch with popular likes and dislikes, and has in general adapted his own work accordingly. As the first professional musician admitted to the Chicago Literary Club, of which he was president during a recent season, his ability as a writer and lecturer receives recognition from professional men in other, yet kindred, fields; and, as a teacher, a list of well-known pupils attests his care and ability in private instruction as well as in the broader class-work. Among these are Hope Glenn, who traveled as contralto with Christine Nilsson, Jessie Bartlett Davis, W. H. Clark, Charles W. Clark and Mackenzie Gordon; also F. W. Wodel and D. A. Clippinger.

The Technic and Art of Singing is his chief educational work among several published. He has composed a cantata, The Landing of the Pilgrims, performed in 1875 by the Beethoven Society, Chicago, under Carl Wolfsohn. Two of his earlier compositions stood the test of time, viz., the song, Beyond, and the duet, The Crimson Glow of Sunset Fades. Among several later songs may be noted a Hushaby Song, the words of which were written by Eugene Field for Mr. Root's pupil, Jessie Bartlett Davis. Several church-pieces, a burlesque operetta, glees and choruses complete the list of his compositions. Among the later and fairly representative works of Mr. Root are Methodical Sight-singing; Introductory Lessons in Voice Culture; The Polychrome Lessons in Voice Culture; and

about half a dozen other works, comprising collections of exercises and studies for the voice.

*** Root, George Frederick. 1820-1895.**

American vocal composer and writer; born at Sheffield, Mass. The son of a farmer, and the eldest of eight children; he had little early opportunity to cultivate his musical talent, but studied later under George Webb in Boston, and in 1839 became assistant teacher in the music school of A. N. Johnson, an organist in that city, later his partner, and also assistant organist and director of the Winter Street and Park Street Churches. In 1844 he removed to New York, became organist of the Presbyterian Church in Mercer Street, known as the "Church of the Strangers," and teacher of singing in various institutions. About this time he married Mary Olive Woodman, church and concert singer. In 1850 he went to Paris for a year's study, and on his return attempted composition. His earlier works and some of his later were published under the pseudonym, "Wurzel," the German word for Root. His first song, Hazel Dell, was successful, and his cantata, The Flower Queen, produced in New York, 1881, was quite successful. For several years he devoted his time to composition, his only other activity at this time being the conducting of musical conventions, a work in which he was an enthusiast. This brought him in contact with Lowell Mason, and in 1852 Mr. Root originated a summer normal school of music in New York, including also in its faculty Lowell Mason, William Bradbury and Thomas Hastings, which was followed by others on the same plane. About 1860 he removed to Chicago, and there became head partner in the music-publishing firm of Root & Cady, which realized quick financial results from the sale of Root's popular songs and collections, but sustained heavy losses in the great fire of 1871 and soon afterward was dissolved. Mr. Root continued to live in Chicago, where he composed, edited various works, and conducted conventions as before. In 1881 he received the degree of Doctor of Music from the University of Chicago, and in 1886 visited Europe a second time. He died at his summer home on Bailey Island, near the Maine coast.

His compositions are as follows: Cantatas: Daniel; Pilgrim Fathers; Belshazzar's Feast; The Haymakers; and Song Tournament. Songs: Hazel Del; Rosalie, the Prairie Flower; Battle Cry of Freedom; Just Before the Battle; Tramp, Tramp, Tramp; The Vacant Chair; A Hundred Years Ago. The quartet, There's Music in the Air, is an effective serenade. Collections of church-music: Sabbath Bells; Diapason; Triumph; Glory. Collections of music for schools and conventions: The Silver Lute; Coronet; Forest Choir; Palace of Song; Chorus Castle; The Realm of Song; also The Musical Curriculum, an instruction book for piano, and other didactic works for piano and organ. Many of Root's productions were immensely popular in their day, especially the songs belonging to the time of the Civil War. While they do not belong to the classics, they are at least superior to the majority of the popular songs of the present day in purity of sentiment.

Rore (rō′-rĕ), Cipriano de. 1516-1565.

Noted Flemish composer of the Sixteenth Century; born at Mechlin, Flanders; was a pupil of Adrian Willaert, chapelmaster of St. Mark's, Venice. He entered the service of Ercole IV., Duke of Ferrara, about 1550. He visited Antwerp some seven or eight years later, and in 1559 returned to Venice, where he was màde assistant chapelmaster to his former teacher, succeeding the latter on his death in 1563. He remained in this position about a year and a half, then went to Parma to take a similar post at the Ducal Court, where in a few months he died, being then in his fiftieth year. He was highly esteemed as a composer by his contemporaries, and his sacred compositions were frequently performed at the Munich Court Chapel under Lassus. These included motets and masses, three of the latter works being in manuscript at the Munich Library, together with some few motets and madrigals. Five books out of the numerous collections he produced show his use of chromatic progressions, at that time merely a series of novel experiments, considered a sort of musical heresy. His best work was in the older diatonic forms, comprising also five books. Besides these he published at least four books of motets; one of masses; one of

psalms; and a Passion music accord- to St. John. Some of his motets and madrigals are reprinted in later collections by Phalèse, Susato and others.

Rorich (rō′-rĭkh), Carl. 1869-

German teacher and composer; born at Nuremberg; was a student at the Royal School of Music at Würzburg, and in 1892 became a teacher at the Grand Ducal School of Music, Weimar. His works include an overture and a suite for orchestra, Waldleben; also pieces for piano, songs, and choruses.

Rosa (rō-zä), Carl. 1842-1889.

Carl August Nicolas Rose, known as Rosa, was born at Hamburg; was a violin pupil of Lindenau from 1859 at the Leipsic Conservatory. He toured England, Denmark and Germany as a boy violinist of twelve. From 1863 to 1865 he was a leader at Hamburg, and in 1866 appeared as soloist at the Crystal Palace, London, then started on a tour to the United States, in which he met the famous singer, Euphrosyne Parepa, whom he married in New York, 1867. He formed the opera company known by his name, which numbered among its members noted singers of the period, and which traveled through America till 1871, when the company returned to England. Mme. Parepa-Rosa's death, in 1874, changed Rosa's plan of establishing opera in London, but in the next year he carried it out and introduced to the London public a number of the best contemporary operas, such as Faust, Carmen, Rienzi, and Lohengrin, and also presented a number of older standard works, by Mozart, Hérold, Meyerbeer, Verdi and others. He thus became far more noted as an impresario than as a musician. Rosa died in Paris, aged forty-seven.

Rosa, Salvator. 1615-1673.

Italian amateur musician; born at Aranella, near Naples; was also a poet and painter, and was most celebrated in the last-named art. He played on the lute, and composed madrigals and cantatas, a few of the latter appearing in a collection by Burney of old Italian music, while the words of many of the other cantatas were written by Rosa. Dr. Crotch, in his Specimens of Various Styles of Music, included a cantata by Rosa.

Rosé (rō′-zā), Arnold Josef. 1863-

Violinist; born at Jassy, Roumania; began study at the age of seven, and three years later became a pupil of Haissler at the Vienna Conservatory. He made his first public appearance in 1881 at a Philharmonic concert, when he was favorably commented upon by prominent Viennese critics. On this occasion he played Goldmark's violin concerto. This led to his appointment as leader and solo violinist in the Court Orchestra of Vienna about the same time, and the next year he organized the quartet which is known by his name, of which he is the first violin and began tours over Austria, Italy, Roumania, Germany and other European countries, winning for the organization a place in the first rank of string quartets. For two years he played in the orchestra at Bayreuth, and was for some years after 1888 leader of the orchestra at the Bayreuth Festivals.

Rosel (rō′-zĕl), Rudolf Arthur. 1859-

Violinist, conductor and composer; born at Münchenbernsdorf, Gera; was a pupil of Walbrul in violin, Sulze in harmony and of Müller-Hartung in counterpoint at the Weimar Music School, and afterwards studied under Thomson. In 1877 he became first violin at the City Theatre in Hamburg; two years later was called to the same position in the private orchestra of von Derwies at Lugano and Nice, and in 1881 went to Weimar in a similar capacity. In 1884 he removed to Rotterdam, where for four years he taught in the school of music there and led the orchestra, then returned to Weimar to lead the Court Orchestra, where he also taught violin and ensemble-playing at the music school. As a composer he is classed with the modern school. His works comprise two dramas: Halimah, and Théâtre Variété; a symphonic poem, Frühlingsstürme; two quartets for strings; concerto for violin; concerto for viola. His published compositions include two nocturnes for solo instruments and orchestra, one for horn, one for oboe; pieces for violin and piano; and songs.

Rosellen (rō-zĕl-läń), Henri. 1811-1876.

French pianist and popular composer; was the son of a piano manufacturer at Paris, and studied that

instrument at the Conservatory under Pradher and Zimmermann, also various branches of musical theory under Dourlen, Fétis and Halévy, and while there won prizes for both harmony and piano-playing. He became successful as a teacher in Paris, and published numerous parlor pieces for piano above the average, including many transcriptions, variations, fantasias on operatic airs, some characteristic pieces, études, and a method for the piano, published in French and English; also a trio for piano, violin and cello.

Rosenhain (rō′-zĕn-hīn), Eduard. 1818-1861.

Brother of Jacob; born at Mannheim. He also studied the piano under Schnyder von Wartensee at Frankfort, where he lived as a teacher and pianist, and was an active musical influence in that place. He published a sonata and other pieces for his instrument, mostly in a poetic vein; also a serenade for cello and piano.

Rosenhain, Jacob. 1813-1894.

German pianist and composer; born at Mannheim; studied under Jacob Schmitt in his native town and later under Schnyder von Wartensee at Frankfort. He appeared in public at Mannheim at the age of ten, at Stuttgart in 1825, and at Frankfort soon after, where he settled. Gave a concert with Paganini at Baden-Baden in 1830; in 1837 he played in London, and afterward removed to Paris, where, in conjunction with Cramer, he established and maintained a piano school and appeared often in chamber concerts with Joachim, Ernst and other celebrities. He later returned to Baden-Baden, where he died. His compositions are as follows: Operas: Der Besuch im Irrenhaus, Liswenna, Volage et jaloux; three symphonies, one in G minor, one in F minor, the third, Im Frühling. Other works are a concerto for piano; three string quartets; four trios for piano and strings; two sonatas for cello and piano; a cantata; songs; and numerous piano-pieces. He also wrote Erinnerungen an Nicolo Paganini, published the year before his death.

Rosenmüller (rō′-zĕn-mĭl-lĕr), Johann. 1615-1686.

German organist and composer; became about 1648 the musical director

of the St. Thomas School, Leipsic, where he had previously been a student and assistant professor. He was imprisoned for some breach of official conduct in 1655, but escaped and went to Italy, where he lived till about 1667, when he secured permission to return, and was appointed chapelmaster at Wolfenbüttel, Brunswick, by the Duke of that duchy. He published at Leipsic the following: Kernsprüche, mehrentheils aus heiliger Schrift, mit 3-7 Stimmen, 1648; Studenten-Musik, for 3-5 instruments, comprising a number of dance compositions in the old forms, 1654; and at Venice, twelve sonate da camera a cinque stromenti.

Rosenthal (rō'-zĕn-täl), Moriz. 1862-

Celebrated pianist; born at Lemberg; the son of a school-teacher, and was so precocious musically that Mikuli began to teach him at the age of eight; and two years later the boy appeared in public for the first time, when he played a rondo for two pianos by Chopin with his teacher. The same year he walked to Vienna to interview Joseffy, who, on hearing him play, accepted him as a pupil. At fourteen he gave a concert in Vienna, at which he met Liszt, who predicted that he would become a great pianist. In 1886 he closed a ten years' period of study under Liszt, at whose concerts over Europe he was also a constant attendant. At one time he was Court pianist in Roumania, receiving the appointment on one of the many concert tours which he has given ever since 1876. His first tour to America was in 1888, after traveling in Germany and England. The enthusiasm aroused here was reflected in Europe, where he had previously been the subject of much comment and some severe criticism. His technique is dazzling; he tosses off the double thirds in place of single notes with ease in the most rapid movements, and his arrangement of Chopin's well-known waltz in D flat, that has been aptly likened to a kitten chasing its tail, shows off his ability in this line to advantage. His second tour to America, in 1896, was interrupted by a severe illness in Chicago. Rosenthal's tone is uniquely clear and brilliant, and the notes in his softest passages sound like tiny bells. His powers of interpretation are suited to works of grandeur and intellectual force, but in the emotional and poetic he is not

considered equal to several other pianists of the first rank. He is a cousin of another famous pianist, Mrs. Fannie Bloomfield Zeisler. He possesses a wonderful memory in literature as well as in music, and is a ready and able writer on musical subjects. In collaboration with L. Schytte, he has published a work, entitled technical Studies for the Highest Degree of Development. Lahee, in his Famous Pianists, has given an illuminating estimate of Rosenthal's characteristics; and Huneker says of him: "He is the epitome of the orchestra, and in a tonal duel with the orchestra has never been worsted." His tonal pictures stand out clearly against the orchestral background, rather than blend with the instrumental colors.

Rosetti (rô-sĕt-tē), Francesco Antonio. 1750-1792.

Bohemian conductor and composer; was born at Leitmeritz, Bohemia, and was a student at the Priests' Seminary, Prague, but turned from the church to music by special dispensation of the Pope. He was at first chapelmaster to Prince Wallerstein, and in 1789 went to Schwerin in the same capacity to the court there. His works include a requiem with orchestra, about twenty symphonies, and nine string quartets; sextet for flute, strings and two horns; two concertante for two horns; one concerto for piano, three for horn, four for flute, and four for clarinet; and other chamber and orchestral music. He published an oratorio, Der sterbende Jesus. A second, Jesus in Gethsemane, was produced at Berlin under his supervision at the direction of Emperor Friedrich Wilhelm II. in 1792.

Rossi (rôs'-sē), Carlo. 1839-

Pianist and composer; of mixed parentage, his father being Italian, his mother Polish; was born at Lemberg, and early learned to play the violin under Joseph Wengel at Vienna. In 1851 he removed to Venice, where after some study at the Academy of Arts, he settled on a musical career, and studied counterpoint under Tonassi. He has composed symphonies; string quartets; a comic opera; songs; and music for violin and for piano.

Rossi, Francesco.

Italian composer of operas any church-music; was born at Bari, Italy,

where we find him as canon in 1680. He composed four operas, all produced at Venice: Il Sejano moderno, Le pena degli occhi, La Corilda, and Mitrane; also a requiem for five voices; psalms; and an oratorio preserved in manuscript at Naples, La Caduta degli angeli. A scene from the opera, Mitrane, known as Ah, rendimi, is an excellent example of Rossi's best writing. He was one of Scarlatti's immediate successors, and his operas conformed to the style of the times in consisting of arias, duets, and short recitatives.

Rossi, Giovanni Gaetano. 1828-1886.

Italian conductor and composer; was born at Borgo, San Donino, near Parma, became a pupil of Frasi, and at the Milan Conservatory, of Angeleri, where he was Court organist and theatre director from 1852, and a director of the Parma Conservatory from 1864. In 1873 he removed to Genoa, where he was city director at the Carlo Felice Theatre up to 1879, and afterward of the Liceo Musicale. His works include fourteen operas; three masses; a requiem; and oratorio, etc. His symphonic overture to Saul won a prize from the Society del Quartetto, Milan. He died at Genoa.

Rossi, Lauro. 1812-1885.

Famous Italian dramatic composer; born at Macerata, and was a student at the Naples Conservatory of Music under Furno, Crescentini and Zingarelli. He brought out two operas at different theatres in Naples before his twentieth year, Le Contesse Villane and La Villana Contessa, and obtained in 1832 the post of leader and composer to the Teatro Valle, Rome. His first successful opera, La casa dishabitata, or I falsi Monetari, was produced at La Scala, Milan, 1834. The next year he went to Mexico as conductor and composer to an opera company. Two years later he undertook the direction of it and during the next few years visited Havana, New Orleans and other points, returning to Europe in 1843. In 1850 he became director of the Milan Conservatory, and about twenty years later was appointed director of the Conservatory at Naples, a post he retained until 1878, and two years later retired to Cremona, where he died. His operas number twenty-nine in all, among the

best and most successful being I falsi Monetari, above mentioned; La Contessa di Mons; Cellini a Panigi; and Il domino Nero. He composed also a mass, cantatas, elegies, choruses, vocal exercises and songs; an oratorio, Saul; six fugues for strings; and published a Practical Guide to Harmony (Guida di armonia pratica orale). With the exception of his first prominent opera, it would seem that his other works have been very rarely performed outside of Italy, if at all.

Rossi, Luigi.

One of the earliest composers of cantatas; was born in Naples toward the close of the Sixteenth Century, and about 1620 was living at Rome, where he was called Il Divino. He was a contemporary of Carissimi. His cantatas, many of which were written for a single voice with accompaniment, are said to be equal to the music of Scarlatti. A number of these remain in manuscript in the British Museum, and over a hundred at Oxford; while the library of the Sacred Harmonic Society, London, contains an opera in manuscript by Rossi, and that of the Magliabecchi in Florence, part of a sacred drama.

Rossi, Luigi Felice. 1805-1863.

Italian church composer, writer and translator; was born at Brandizzo, Piedmont, and studied composition at Naples under Ramondi and Zingarelli. He produced an opera at Turin, which failed, and thereafter turned his attention to sacred music, composing masses, named for the cities in which they were to be produced; vespers, motets, psalms, a Te Deum, a Magnificat, a Requiem for men's voices with orchestra, etc. He also contributed to some Italian dictionaries and to the Gazzetta Musicale, Milan, and translated into Italian theoretical works by Reicha and Cherubini. He died in Turin.

Rossi, Marcello. 1862-1897.

Italian violinist; was born at Vienna; studied first under Hofmann, Court chapelmaster of the cathedral; then at the Conservatory of Leipsic, where he won honors and attracted much attention at a public examination concert. At fifteen he played to Albert, King of Saxony, and was given a valuable diamond

by him. From that age he made successful concert tours through Germany and Austria. His last studies were at Dresden under Lauterbach, and at Paris under Massart. After his first tour as a mature player, including Roumania and Hungary as well as the countries already mentioned, he settled in Vienna as chamber musician to the Emperor and the Grand Duke of Mecklenburg-Schwerin. In 1888 he was honored by the somewhat unusual offer of the directorship of the Imperial Conservatory of Music at Yeddo, Japan, but did not accept. He did not compose music, but arranged considerable music for violin and piano. He is said to have played with great technical ability, and with expressiveness and breadth of tone. He died in Vienna.

Rossini (rôs-sē'-nē), Gioachino Antonio. 1792-1868.

Famous Italian operatic composer; one of the brightest musical luminaries of the Nineteenth Century. Rossini was born in the year that Mozart died, at Pesaro, a small town on the Adriatic, and was the only child of Giuseppe Rossini and his wife, Anna Guidarini, who were in the humblest circumstances. Rossini's grandfather had once been governor and the boy came of musical parentage, his father being an excellent horn-player and his mother a very beautiful woman, with an excellent voice, which enabled her to sing secondary roles in traveling opera companies. Rossini's father was sent to prison, while the boy was very young, because of his openly expressed sympathy with the French at the time of the political troubles of 1796, and his wife then took her young son with her to Bologna, where she joined a traveling company of players. After Giuseppe Rossini was set free, he traveled with the same company as trumpeter, and while his parents were thus engaged, the young Gioachino was left in the care of a butcher and his family in Bologna. His father had taught him to play the horn, and also the rudiments of the musical art, but the boy showed such aptitude and love for music that his parents decided to give him every advantage in their power. He was taught to play on the harpsichord, also given vocal lessons by Prinetti, of Novara, remaining under the instruction of that master for three years. As a boy Rossini had an extremely sweet soprano voice and very often sang in the churches of the towns where his parents happened to be staying and also accompanied them on their tours, playing second horn in the orchestra. He was finally sent to study music with Angelo Tesei, who interested him in practical harmony, so that in a short time he was competent to accompany vocalists on the piano and to sing solos in church. At the age of seven he appeared at the theatre of the Commune, Bologna, as Adolfo in Paer's Camilla, with much success. About this time Rossini made the acquaintance of Chevalier Giusti, commanding engineer of Bologna, who took a keen interest in the young man's career, read and explained the Italian poets to him, and helped him to gain that fund of general knowledge that was to stand the composer in such good stead in later years.

After spending three years with Tesei, Rossini studied for a time with a tenor singer, named Babbini, but his voice shortly afterward broke and at the age of fifteen, he entered the famous musical lyceum at Bologna, studying counterpoint under Mattei, and shortly afterward took up the study of the cello with Cavedagni. At that institution, Rossini showed the greatest application and intelligence and the following year, 1808, he was intrusted with the composition of the annual cantata, which he called The Lament of Harmony over the death of Orpheus and which was produced with great success and received a prize. He was then an ambitious student of Haydn's symphonies and quartets, and of the compositions of Mozart, not only studying the works of these composers but scoring them. He hated the rules of counterpoint and his original method of working taught him much more than he could ever have learned in the old way. His teacher, Mattei, told him one day that he knew enough counterpoint to write operas, and as this was Rossini's only ambition, he shortly afterward left the Lyceum, determined to devote himself to the work he had chosen. For a time he gave lessons, acted as accompanist and conducted performances of chamber-music, and even at-

tempted to conduct the concerts of the Philharmonic Society of Bologna. He shortly afterward renewed his acquaintance with the Marquis Cavalli, who had years before promised him his aid whenever he should need it. Cavalli was at that time the director of the theatre of San Mosè, at Venice, and through him, Rossini received an invitation to compose an opera for the manager of the theatre. The opera buffa, The Matrimonial Market, was the result and was produced in 1810 with great success, and marked the beginning of the composer's operatic career.

The following year Rossini composed for the Corso at Bologna another light opera, entitled L'Equivoco stravagante. With his twentieth year begins his period of improvisation and in that year 1812 he produced two light operas, beside four other pieces for the theatre, and an oratorio. The following year the composer was equally prolific; then came Felice. The foundation of Rossini's fame was really laid by the production of this opera. Rossini was only twenty when he achieved his greatest popularity with the production of Tancredi at Venice in 1812. In this opera the composer gave the public, that had been wearied by a number of dull works, something new and vital. All northern Italy was enthusiastic over it and in the music a new step in the master's career was marked. These early operatic successes helped Rossini to gain access to the Academy of Royal Music, where three of his Italian operas, Le Siège de Corinthe, Moïse and Le Comte Ory were brought out. These were followed by numerous other operas, all written in Rossini's most popular vein. Some of them contain many melodious airs, but none enjoyed a very great degree of popularity. In the year 1815 Rossini was appointed director of the music at the theatre of San Carlo and the Del Fondo, in Naples, by their manager Barbaja, and was engaged to compose two operas a year, to be brought out at the two theatres. His first opera for San Carlo was Elizabeth, Queen of England, which had a great success and was received with marked favor, partly through the efforts of Isabella Colbron, a Spanish singer, then in the highest favor at Naples, and who later became Rossini's wife. While

at Naples Rossini wrote the ever-popular, vivacious, tuneful work, The Barber of Seville, which is quite as popular at the present time as it was in the lifetime of its composer. The story of Rossini's writing of it is of interest: He had contracted to write two operas for the Roman Carnival of 1816. The first was produced the year before and the story of the Barber was sent to him piece by piece and he set to work to set it to music, writing it as fast as the verses came in. In less than three weeks the opera was finished, and because of the haste with which the composer despatched it the trio intended for the music lesson scene was lost, and the composer allowed the prima donna to interpolate something else. Thus an opportunity has been given to all singers of the role of Rosina to give any song they like in that portion of the opera. The Barber was first produced at Rome, December, 1816, and although it was not well received the first night of its appearance, it was hailed with genuine enthusiasm on the second, and achieved a popularity all over Europe, which has remained to the present day. It is a good specimen of genuine opera buffa, is tuneful and sprightly, with a number of beautiful melodies in it.

This opera was followed by Othello, written for the San Carlo at Naples, with the libretto furnished by a dilettante poet of the city, from the tragedy of Shakespeare. Othello contains some very melodious music and was, like its predecessor The Barber, very successful. In it Rossini broke away from the old Italian dogma that instrumental music should be purely subservient to the singing and recitative and every bit of recitative in Othello was accompanied by instrumental music. Between the years 1817 and 1822, and while still under thirty, Rossini produced some of his greatest works, among them the operas of Armide, Ermione, La donna del Lago and Mabinetto Secondo and the oratorio, Moses in Egypt. The composer remained in Naples seven years, and during that time, he produced about twenty operas for that city, Venice, Milan and Rome. Semiramide was his next success, and it was brought out in Venice in 1823, and received there with marked favor. It is a lyric tragedy with the subject

taken from Voltaire's Semiramis. The same year it was produced in Paris and was received there with marked favor. In 1823 Rossini visited London, where he was received with the utmost graciousness by the nobility, and showed many attentions by the reigning monarch, King George IV. He remained in London six months, then went to Paris. Shortly after his arrival in the French city he was appointed director of the Italian opera at the Theatre Italiens, and a few months later inspector of singing. At the Theatre Italiens several of Rossini's operas were produced with a fair degree of success and he was quite as successful a manager as composer. From that time on he was in possession of a large salary from France as composer to the King, a post he was deprived of by the Revolution, but later was granted a pension of six thousand francs.

At the French Opéra, Rossini produced some revisions of earlier Italian operas in French versions and finally, in 1829, was given his masterpiece, William Tell, written to the libretto taken from Schiller's drama of the same name. To many it represents still the ideal of French grand opera, and was hailed then as the greatest musical event of the Nineteenth Century and the date of a new era. It was the culminating work of the composer's career. The overture, with its great storm picture, its trumpet call to freedom and the great melodic beauty of its music, is one of the most impressive ever written. The opera is usually classed among French operas, because it was written for the French stage and was a deliberate attempt to follow the French style. With it Rossini closed his career of operatic composer at the age of thirty-seven. Although he lived to be a very old man, he never wrote another opera. After writing William Tell he did nothing for thirty-nine years, except to write his Stabat Mater and the Petite Messe Solennelle. He is the only composer who ever quit work in the prime of life. The Stabat Mater was written when the composer was forty-five, 1832, but was not produced until 1842. It is a very beautiful composition, composed in cantata form, and is the only work worthy of remembrance that came from the pen of the composer, after the production of William Tell.

It is not at all religious in character, but its music is brilliant and it is strong and individual. Rossini has been more severely criticized for this work than for any other, because the composition lacks dignity and earnestness. Nevertheless it has always retained its popularity. The Cujus Animam in the work is popular because of its fluency and it, at least, exhibits true devotional feeling. After the Stabat Mater came a cantata on Joan of Arc; three choruses on Faith, Hope and Charity for female voices, several piano-pieces, and the Petite Messe Solennelle, all inferior to anything that had gone before..

Rossini's first wife, who had been Isabella Colbron, the singer, died in 1845, and two years later he married Olympe Pelissier, a French woman, who had been a resident of the Parisian half-world for many years. They lived for a time in Florence, later took up their residence in the French capital and finally Rossini bought a villa at Passy, near Paris, where he received and entertained his friends and where he died in 1868. He literally idled and trifled away the last years of his life, became a voluptuary and gourmand, who was prouder of the excellence of his macaroni than of the fact that he had written perhaps the greatest operatic work of the century; yet withal was liked by everyone who knew him for his lovable, generous nature and his universal good humor. He was buried with great honors from the Church of the Trinity, Paris, and at his funeral the beautiful music from his Stabat Mater was sung by Mme. Patti, Mme. Christine Nilsson and Mme. Albani.

Rossini's life may be divided into three parts: the first period, from his birth to 1823 when he made his greatest success with Semiramide, and began to be recognized; the second period, from 1823, when he visited London and Paris, until 1829, when he produced his great masterpiece, William Tell, and laid down his pen forever when he had made his fortune, and his third period, from 1829, the year of the production of William Tell, until 1868 the year of his death. Rossini wrote altogether over forty operas, and of these only The Barber of Seville, Othello, La Gazza Ladra, Semiramide, Cenerentola and William Tell have "kept the stage." Some of his operas were serious, others

comic, still others farcical. His masterpiece in serious style is William Tell; his masterpiece in lighter style, The Barber. Of the remaining operas, the best known are Tancredi, Othello and Semiramide. Besides his operatic works he wrote the Stabat Mater and Messe Solennelle, previously referred to; seventeen works of large proportion, but now obsolete; vocal and instrumental music, including duets, ariettas and about forty songs, besides piano-music and five string quartets. Various opinions were and are held concerning Rossini's music. Many dismissed him as a composer with a natural gift for melody, who dashed off a few trifles, not worthy to be taken seriously. Others, while criticizing his sensational climaxes, his pandering to the low tastes of his audiences, and his reveling in "a veritable debauch of vocal ormentation," agreed that he had a real genius for writing music, a contagious humor, and was gifted with great facility. The most conservative of critics have said that Rossini was the greatest musical genius that Italy has produced since Alessandro Scarlatti. It may be said that he revolutionized the music of Italy and of the civilized world and thus established the school of Italian Opera as it was then known. The history of Rossini's career is the history of the opera in Italy during the first half of the Nineteenth Century.

He caused the works of those who had gone before him to be shelved, while his own and those of his immediate followers continued to be played to the exclusion of all others, till the period of Verdi. Even Verdi was to some extent indebted to the school of Rossini. There is no depth or sincerity in the music of Rossini. It is sensuous, and emotional, melodious, of unrestrained sweetness, animation and pathos, and is theatrical in the extreme. He cared little or nothing for the lasting value of anything that he wrote. His music was an expression of his life and habits, and lacks the higher expressions of truth and reverence which characterize the melodies of Handel, Mozart or Beethoven. His standards were those of the Italian operatic composer, formed among Italian musical traditions and art practise, and he wrote frankly to please his public. In William Tell, however, he showed that he could do

something worthy when he chose. Considered in any light it must be conceded that he inaugurated the reforms that led to the school adopted by Verdi, Boito, Mascagni, Leoncavallo and others of the modern composers. Rossini was of an amiable disposition, generous to a fault, extremely witty and humorous, with a touch of cynicism; was easy-going, happy-go-lucky, liked to pass his days with his friends and loved ones around him, eating, drinking and enjoying the best that life had to offer. He has been called the most wayward, laughter-loving, indolent of men, and one of his friends once described him as a mixture of Punchinello and Jupiter Olympus. In appearance he was portly with a rather heavy face, that revealed the luxuriousness and indolence of his nature, with a kindly mouth and quizzical eyes, sometimes kindly in expression, at others cynical. His manners were simple and yet polished and urbane, and he was at home in any society. Rossini had a good voice and used to delight his friends with his singing and also played the piano and cello in a manner far above the average, being considered a master of the latter instrument. With all his faults and taking into consideration all his limitations, Rossini is without doubt one of the brightest geniuses in all musical history.

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*** Roth (rōt), Bertrand. 1855-**

Pianist; born at Degersheim, Switzerland, and after some previous instruction, entered the Leipsic Conservatory in 1875, where he studied for two years, then went to Liszt at Weimar, and became his pupil, following him to Rome and Budapest, and finishing his studies about 1880, in which year he was appointed teacher of piano at the Hoch Conservatory, Frankfort. On the death of Raff he established, in conjunction with Schwarz and Fleisch, the Raff

Conservatory, and taught in it till 1884. In 1885, having removed to Dresden, he became a member of the faculty of the Conservatory there. He severed his connection with this institution in 1890, since which time he has taught in private, given concerts and composed, numerous songs being his chief works. Within the last six years he has given considerable attention to a unique work, for which he has arranged over one hundred of the first productions of contemporary composers, and in which he has enlisted the assistance of other prominent musicians.

Roth, Philipp. 1853-1898.

German cellist; born at Tarnowitz, Silesia; studied under Wilhelm Müller, and at the age of thirteen entered the High School, Berlin, where he continued his studies under Hausmann for two years. The rest of his life, except for his numerous concert tours, was spent in Berlin, where he established in 1890 the Freie Musikalische Vereinigung, and published a method for cello and a Führer durch die Violoncell Litteratur. He died in Berlin at the early age of forty-five.

Rotoli (rō-tō'-lē), Augusto. 1847-

Italian singing teacher and composer; born at Rome, and studied harmony, singing and piano under Lucchesi, and later took lessons in counterpoint of Salesi. As a choirboy at St. Peter's his voice attracted much attention, and secured for him many engagements. After the change in his voice he devoted his energies to teaching, composing and conducting, and founded a choral society which rose to the head among organizations of the kind in Rome. In 1876 he was chosen as singing teacher to Princess Margherita of Italy, who later became queen and in 1878 became conductor of the Cappella reale del Sudano. After a call to London to conduct two concerts of old Italian church-music, and another from Liszt on his return, to conduct the orchestra at the pianist's villa, in a concert at which Liszt played his own E flat concerto, his reputation as a conductor was established; and his songs became extremely popular. In 1885 he was invited to become a member of the faculty of the New England Conservatory, Boston, and in that position has taught many pupils since

of note in concert and opera. His works include a mass for four voices, sung at the funeral of Victor Emanuel in Rome, 1878; a Salmo elegiaco for barytone solo, chorus, and orchestra, written for the same occasion; and numerous songs with piano accompaniment.

Rouget de L'Isle (roo-zhā dŭ lēl), Claude Joseph. 1760-1836.

French engineer; born at Montaigu, Lons-le-Saulnier, Jura; is known outside of France by one composition, the Marseillaise. During the French Revolution, he was an officer in the army, and music and poetry were his chief recreations; he sang, wrote verses, and played the violin, and became quite popular at Strasburg, where he was stationed in 1790. The next year his hymn, A la Liberté, set to music by Pleyel, was sung at a festival in that city. He composed three dramas while at Strasburg, and one of these, Bayard en Bresse, was brought out at Paris the same year, 1791, but with no success. In 1792 was written the work which made him famous. It has become the national hymn of France. He was imprisoned for some time during the ascendency of Robespierre because of loyalty to the old government, but after that tyrant was deposed he re-entered the army, and composed several other patriotic chants. He wrote the libretto of Chélard's grand opera, Macbeth, and prior to that the libretto of a comic opera by Della Maria, entitled Jacquot, ou l'école des mères. Fifty French chants had appeared in 1825, and his Essays in Verse and Prose in 1796.

Rousseau (roos-sō), Jean Jacques. 1712-1778.

This French philosopher, known far better for his writings than for his musical work, was born at Geneva, and was entirely self-taught in music, not beginning to study it till he was grown. The effect of this desultory work is evident in the mediocre harmonic structure of his most successful opera, Le Devin du Village, produced at the Grand Opéra, Paris, when the composer was forty years of age. It was, however, melodious and spontaneous, and won such favor that it was repeatedly performed in France for sixty years. Rousseau's entrance into the musical arena took

place in 1742, when he read before the Academy of Sciences in Paris his paper advocating a new system of musical notation by figures, which was published the next year as Dissertation sur la Musique Moderne, later translated into English and published in London, 1771 and 1779. His first opera, Les Muses Galantes, was composed in 1745, but performed only in private, and was criticized at this time by Rameau, who was present, as being exceedingly uneven, exhibiting in parts real musical mastery, and in others "the ignorance of a schoolboy." His next undertaking was to write the musical articles in Diderot's Encyclopedia, which he completed in three months, and which were also severely criticized by Rameau and other musicians. Nothing daunted, Rousseau corrected these articles, and enlarged and published them in 1768 as his Dictionnaire de Musique. The same year in which his opera, Le Devin du Village, was so successfully produced he became prominent in the controversy between the adherents of French and of Italian Opera, known as the Guerre des Bouffons. Rousseau sided with the Italian School, and attacked French music and musicians in the abstract, with such bitter satire in "Lettre sur la Musique Française," that it seems not improbable that personal animosity and a desire for revenge on his old-time critics prompted it to a great extent. The members of the Grand Opéra retaliated by burning Rousseau in effigy, and he immediately retorted with a Lettre d'un Symphoniste de l'Académie Royale de Musique à ses Camarades de l'Orchestre. The battle was waged so fiercely that there is little reason to wonder that Rousseau found it necessary to be reconciled to life, which he has often been quoted as saying the music of his favorite Gluck had accomplished. This admiration of Gluck was expressed in some of his later writings, and he retracted some of the extreme statements made about French music in the publication of 1753. His Essai sur l'Origine des Langues contained chapters on harmony, on ancient Greek music, and on analogy between sound and color; his other writings on music would consume too much space to enumerate here. He was more than sixty years old when his

melodrama, Pygmalion, a type of opera created by him, was successfully produced in Paris. He also wrote six new arias for Le Devin du Village; about one hundred romances and duets, collected under the title Les Consolations Misères de Ma Vie, and fragments of an opera, Daphnis et Chloé, were all published after his death; but none of his works has survived the test of time. Considering, however, his lack of musical training and balance, the influence he exerted on French music during his lifetime was remarkable. He died at Ermenonville, near Paris.

Rousseau, Samuel Alexandre. 1853-

French composer; born at Neuvmaison, Aisne, studied at the Paris Conservatory, winning the Cressent Prize and the second Prize of Rome in 1878. The next year he made his debut as a dramatic composer with Dianorah, a one-act light opera at the Opéra Comique. A period of some twelve years elapsed before his next production, Mérowig, which took in 1891 the prize offered by the city of Paris. The next year he was appointed conductor at the Theatre Lyrique. He brought out a third drama, La Cloche du Rhin, at the Opéra in the summer of 1898, with moderate success; this work, it is said, suggests Wagner's methods, but falls rather short of their standard. His other compositions are vocal and include a mass and songs.

Rovelli (rō-vĕl'-lē), Pietro. 1793-1838.

Chief of a family of Italian musicians at Bergamo; was a violin pupil of his grandfather, Giovanni Battista, and later of Kreutzer in Paris, where he played in public with considerable success, afterward appearing at Weimar, where his father was then director of orchestra, at Munich, where he himself became chamber musician to the court, about 1814, and several years later at Vienna, where he married an able pianist, Micheline Förster. From 1817 to 1819 he was leader at Munich, where Molique was his pupil. In the latter year he returned to his native city, and became violinist in the Church of Sainte Maria Magdalena there, a position formerly occupied by his grandfather. He wrote for his instrument studies of some value, which went through a second edition published by Singer.

Rovetta (rō-vĕt-tä), Giovanni.

Italian composer of the Seventeenth Century. The date of his birth is not known; he was a choir-singer at St. Mark's, Venice, and vice-chapelmaster there, about 1627; about 1644 he succeeded his teacher, Monteverde, as chief chapelmaster at St. Mark's, Venice, and died in that city. He composed two operas, Ercole in Lidia, and Argiope, completed by Leardini d'Urbino. His church compositions were far more numerous, including psalms, motets, masses, also madrigals.

Rowland, Alexander Campbell. 1826-

English doublebass player, violinist, and composer; born in Trinidad, West Indies; son of a bandmaster, who soon after the child's birth removed to London, and from whom he received his first music lessons, learning the violin and side-drum. At the age of seven he became a member of the orchestra of the Queen's Theatre, and from 1842 to 1846 of Jullien's Orchestra. He also learned to play the organ, piano, viola, cornet and trombone, and to score for a military band. In 1846 he studied the doublebass under Casolani, and the next year played that instrument in the orchestra of the Royal Italian Opera, and in the Philharmonic and Sacred Harmonic Societies; and in 1850 became doublebass player and piano accompanist at the National concerts. In 1851 he entered the orchestra of Her Majesty's Theatre as doublebass player, but gave up this post in 1854 because of the nervous strain occasioned by the steady practice of this instrument, and settled in Southampton as a teacher of piano, violin, singing, and harmony, retaining, however, until 1866, his position with the Philharmonic Society, and in 1861 playing at one of their concerts a concerto for violin on the doublebass. He became highly esteemed as the most prominent teacher of music in Southampton. He composed an overture, waltzes, etc., for orchestra; setting of the 70th Psalm for solo, chorus and orchestra; songs; fantasias for doublebass and piano; and wrote a Tutor for the Doublebass.

Roze (rôz), Marie. 1846-

French operatic soprano; née Pousin; the daughter of a lawyer in high standing in Paris. By the advice of Auber she began to study at thirteen under Molker at the Conservatory, where in 1865 she won the first prize both in singing and in comic opera. Two years later she made her debut at the Opéra Comique in the title role of Hérold's Marie, and was immediately engaged for several years. During that time she appeared in various operas, creating several parts, notably that of Djalma in Auber's Le Premier Jour de Bonheur, at the composer's request, in 1868, also, in 1870, that of Jeanne in L'Ombre, by Flotow. At the close of this engagement a brief period of retirement followed, during which she studied grand opera under Martel, Gounod and Ambroise Thomas. Her debut in this new field occurred at the Grand Opéra, 1869, as Marguerite in Faust; she also sang during the season at the Tuileries concerts, which ceased on the outbreak of the war of 1870. Throughout the hostilities she remained in Paris, organized a private ambulance, turned her home into a hospital for the sick and injured, and nursed them herself. For these patriotic services she was awarded the Geneva Cross.

After peace was restored she toured Holland and Belgium, then went to England. She sang in London as Marguerite and as Marcelline in Les Deux Journées, and was thereupon engaged at Drury Lane for five years, becoming a favorite in opera and concert, and appearing with especial distinction as Berengaria in Balfe's Talisman, 1874. From 1877 to 1879 she toured America in Italian Opera under Max Strakosch with much success, and then returned to London, where she was engaged at once at Her Majesty's Theatre. She was married first to Julius Perkins, an American basso of promise who died in 1875, and afterwards to Colonel Henry Mapleson, eldest son of her English impresario, but separated from him after a married life of some years. Having studied oratorio under Joseph Pittman, she appeared in that line in 1881-1882, as well as in concert, singing through Great Britain and Ireland. From 1883 to 1887 she was a member of the Carl Rosa Opera Compand. Mme. Roze was the first to sing in English a number of parts, including Carmen; Donna Maria in Ruy Blas; the title role in Massenet's Manon Lescaut; and Margaret and

Helen in Boito's Mefistofele. Lahee states that Bizet wrote Carmen for her, but that owing to a previous engagement she was unable to undertake the title role on its production; however, she was a celebrated Carmen later. She possessed versatile talents and much personal beauty and charm. After her retirement from the operatic stage she settled in Paris as a teacher, singing at times in concerts.

Rozkošny (rōz'-kōsh-ne), Joseph Richard. 1833-

Austrian pianist and dramatic composer; born at Prague, and studied under Jisanek, Tomaschek and Kittl. In 1855 he traveled through Austria, Hungary, Italy, Roumania, and other countries, finally settling in Prague, where he brought out a number of operas, among them being Ave Maria; St. Nicholas; St. John's Rapids; Zavish of Falkenstein; The Poachers; Cinderella; Ebba, the Alchemist's Daughter; Rübezahl; and Satanella. His other works comprise overtures, two masses for men's voices, piano-music, and songs and choruses, numbering about two hundred. He handles the orchestra and vocal parts with considerable skill, and has a gift of melody.

Rubini (roo-bē'-nē), Giovanni Battista. 1795-1854.

Renowned Italian tenor; born at Romano, near Bergamo; received elementary musical instruction from his father, a teacher of music. At twelve years of age he appeared in a woman's part at the Romano Theatre, and soon after a chorus-singer at a Bergamo theatre, where he also played violin in an orchestra between acts. Here he distinguished himself by singing a difficult air for which the manager had had trouble to find a performer. He began a wandering life in small operatic companies, attracting marked attention first at Pavia in 1814; he next sang in Venice, after which he was engaged at Naples by Barbaja. Rubini appeared at Rome and Palermo with pronounced success. In 1819 he married Adelaide Chomel, a mezzosoprano singer, well known in her day. In 1825 he was engaged at the Theatre Italien, Paris, appearing in Rossini's Cenerentola with triumphant success, and later in other operas by that composer, in Vienna, Milan and Naples, under the management of Barbaja, who at length had to pay him an almost fabulous salary. He now commenced to sing in Bellini's operas, and it is said that his voice and powers of expression were an inspiration not only to that composer but to Donizetti, both of whom wrote operas for him, La Sonnambula, I Puritani, Anna Bolena, and Lucia being among the number. From 1831 to 1843 he sang alternately in Paris and in London, in concert as well as opera, becoming a member of the famous Puritani Quartet, which included Grisi, Tamburino and Lablache, and which sang for seven years, both in Paris and London. On his retirement from this quartet he was succeeded by Mario, his almost equally celebrated pupil. He then joined Liszt in a tour through Holland and Germany, parting from him in Berlin, and going on alone to St. Petersburg, where he met with yet greater triumphs, becoming a favorite with the nobility, and receiving many honors and decorations from the Czar. Rubini next revisted Italy, stopping at Vienna, and in the winter of 1844 returned to Russia. Unfortunately, the severe climate irreparably injured his voice, and the next year, being now fifty years of age, he retired to private life on an estate near Romano, having become a millionaire. He died there nine years later, leaving a large fortune. Rubini owed his celebrity entirely to his voice and his control of it, as he lacked the gifts of dramatic ability and pleasing stage presence. Henry C. Lahee, in his Famous Singers of Today and Yesterday, says: "The immense power, purity, and sweetness of his voice has probably never been surpassed, and its compass was of two octaves from C in the bass clef. He could also sing in falsetto as high as treble F, and with such skill that no one could detect the change into the falsetto." In this respect he has been called the creator of the operatic style which succeeded the period of Rossini's production, and which was a rebound from the florid vocal excesses practised at that time. Rubini had many followers who copied certain peculiarities of style natural to and original with him, which, when imitated, became caricatures, and injured his traditional reputation to some extent, but unjustly. Although possessing the flexibility sufficient for

the execution of the most complicated vocal passages, and indulging occasionally in such displays, he made this power subordinate to artistic interpretation and musical expression, and could move his hearers profoundly by the feeling with which he sang simple and pathetic melodies.

Rubinstein (roo'-bĭn-shtīn), Anton Gregorovitch. 1829-1894.

Well-known pianist and composer, who made an effort to raise the standard of Russian music. He was born at Wechwotynetz, near Jassy. His parents were of Jewish extraction, but owing to the persecution of the Jews, which was taking place at that time, they became Christians. His mother was his only music teacher until his seventh year, when Villoing, a teacher at Moscow, was given charge of his musical education. When he was ten years old he made his first concert tour, accompanied by his teacher, and played before Liszt and Chopin. A year later he made a more extensive tour, including England, Holland, Germany and Sweden. In 1845 he studied for a short time with Dehn at Berlin, but after his father's death he began teaching at Vienna and Presburg, and for a few years had a hard struggle with poverty. In 1848 he returned to Russia, where the Grand Duchess Helen became interested in him and made him Kammer Virtuos. He studied eight years at St. Petersburg, and then started on his first tour through Germany. He visited England again, then began a series of concerts at St. Petersburg, and was made Imperial concert director with a life pension. In 1848 he produced two Russian operas, Dimitri Donskoi and Sibirskiji Ochotnkie, The Siberian Hunters. In 1862 he founded the St. Petersburg Conservatory, and directed it until 1867. He also started the Russian Musical Society. Later he conducted the Philharmonic concerts and the Choral Society at Vienna. In 1872 and 1873 he came to America and gave two hundred and fifteen concerts for which he was paid $40,000. He produced his Ocean Symphony at the Crystal Palace at London in 1881. His opera, The Demon, was given in Italian at Covent Garden, and another of his operas, The Tower of Babel, appeared at the Crystal Palace. In 1887 he again became director of the Conservatory at St. Petersburg. From that time he lived principally at Berlin and Dresden until his death. He held many honors, among them the Vladimir Order, Imperial Russian State Councillor, Chevalier of the Legion of Honor and Knight of the Persian Order of Merit.

It was Rubinstein's wish to be known chiefly as a dramatic composer, but in this he was unfortunate, not only because of some lack of ability on his part but because he lived at a time when Wagner was bringing forth his masterpieces. Among the best known of his operas are Nero, The Maccabees, The Demon, The Tower of Babel, and others, principally on biblical subjects. In other lines of composition are his Ocean symphony, Dramatic symphony, some of his piano concertos, and his Persian songs. It is more as a performer than as a composer that he is recognized. In technique Liszt may be said to be his only rival. His style of composition resembled that of Mendelssohn. He had great fluency and consequent lack of restraint. His weakest point was his orchestration, for he obstinately refused to adopt any of the new ideas of Wagner, Liszt, and Berlioz.

Rubinstein, Nicolaus. 1835-1881.

Brother of the famous Anton; was a pianist and composer of no small ability, although his gifts were overshadowed by those of the elder brother. He possessed a distinct individuality as a pianist that won for him equal recognition in his native country. Nicolaus Rubinstein was born at Moscow, and from 1844 to 1846 studied the piano, first under his mother and later under Kullak at Berlin, where he also worked at composition with Dehn. His mother had accompanied both her sons, who were termed the "Musical Gracchi," to Germany, but on the death of her husband returned, taking with her the younger boy, and thus his father's death deprived him of the continued advantages which the elder enjoyed. Nicolaus traveled through Germany and Russia as a pianist, and then became instrumental in organizing the Russian Musical Society at Moscow, conducting their symphony concerts, and from 1864, the date of the establishment of the Moscow Conservatory, was its director, which position he

held until he died. He continued to play in public, giving annual concerts in St. Petersburg, and also organizing concerts in various Russian towns for the benefit of the wounded during the war. In 1878 he gave four concerts of Russian music at the Paris Exposition, dying in that city three years later.

Rudersdorff (roo'-dĕrs-dôrf), Herminie. 1822-1882.

A famous soprano vocalist and teacher; born at Ivanowsky, Ukraine; was the daughter of a violinist of note, Joseph Rudersdorff (1788-1866), who removed three years after her birth to Hamburg. She studied at Paris under Bordogni and at Milan under de Micherout, and after singing in concert in various German cities, came more prominently before the public at a Gewandhaus concert, Leipsic, in 1840, appearing in Mendelssohn's Lobgesang. She appeared the next year at Carlsruhe, then sang at Frankfort, where she married Dr. Küchenmeister, a professor of mathematics. From 1852 to 1854 she was engaged at the Friedrich-Wilhelmstadt Theatre in Berlin, then lived in England from 1854 to 1865, where she sang first at Drury Lane in German Opera, later at the Royal Italian Opera, also in various concerts, and between seasons visited the provincial towns, Germany, France and Holland. She was engaged as a soloist at the Boston Jubilee Festivals of 1871 and 1872, and afterward settled in the United States, where she devoted herself to teaching, and became eminent in her profession. Among her many pupils of talent were Carlotta Patti, Minnie Hauck, and Eugénie Pappenheim. She appeared again in opera in 1878 as a member of the Pappenheim Company, appearing in New York as Ortrud in Lohengrin for the first time. She possessed a voice of great power, which was not always of pleasing quality, and a marked declamatory ability that distinguished her in oratorio above opera, although she appeared in many different parts in various operas by French, Italian and German composers. She also composed to some extent, was a musical contributor to several periodicals, and wrote the libretto to Randegger's Fridolin, after Schiller, for the Birmingham Festival of 1873. She died at her country home near Boston.

Rudorff (roo'-dôrf), Ernst Friedrich Karl. 1840-

German composer; was born at Berlin; the son of a prominent professor in the University. Both his parents were musical, and his mother was a friend of the Mendelssohn family, and a granddaughter of J. F. Reichardt. He showed musical talent and as early as five years of age was placed under a good teacher. From 1852 to 1857 he continued his piano study under Bargiel, and for a short time during this period studied the violin under Louis Ries. He registered as a student at the Leipsic University for theology and history, which he soon gave up to devote his entire time to music at the Conservatory, under Rietz in composition, and Moscheles and Plaidy in piano, subsequently becoming a private pupil of Hauptmann in composition and Reinecke in piano. In 1865 he settled at Cologne as teacher in the Conservatory, and founded the Bach Society there in 1867; in 1869 he accepted a call to the head professorship of piano in the Royal High School of Music, Berlin, under Joachim, who had encouraged him in his early years of study. In addition to this he conducted the Stern Choral Society after Bruch's removal to England. This position he resigned in 1890. Debarred by nervousness from frequent public appearance as a pianist, his playing, when he did appear, was admired for its beauty of tone and poetic interpretation, and his work as a teacher was successful. His reputation has been made by his instrumental compositions; these include two symphonies; two overtures; a ballade, a serenade, and variations for orchestra; Der Aufzug der Romanza; Gesang an die Sterne; a sextet; a romanza; a fantasia; and numerous other piano solos and duets; also studies, songs and part-songs. He is said to blend the classical style with the greater freedom and warmth of emotional expression peculiar to the Romanticists, his works showing some influence of Mendelssohn and Schumann, but more especially of Weber. His individual style is characterized by refined sentiment and elaborate treatment.

Rüfer (rü'-fär), Philippe Bartholomé. 1844-

Composer and teacher of piano; born at Liège; the son of a German

organist who occupied for fifty years a position in that city. From 1861 to 1864 Philippe studied at the Conservatory of Liège, winning a gold medal for work in piano, organ and composition, and also taught piano in the institution for two years following the completion of his course. In 1867 he removed to Leipsic, but in 1869 became musical director at Essen; after another two years he settled finally at Berlin, becoming a teacher of piano at the Stern Conservatory, which he left the next year to accept a similar post in Kullak's, which he retained till 1875. In 1881 he resumed his work, this time at Scharwenka's Conservatory. He wrote two operas, Merlin, and Ingo. His instrumental music includes three overtures; a symphony; two string quartets; a trio; two suites for cello and piano; a sonata for violin; one for organ; songs and piano-pieces.

Rummel (room'-měl), Franz. 1853-1901.

Distinguished German pianist; born in London. He became at the age of fourteen a private pupil of Louis Brassin at Brussels, later entering the Conservatory in that city, where he took the first prize for piano-playing in 1872; shortly afterward he was made a teacher in the institution, and his pianistic debut occurred at Antwerp in Henselt's piano concerto. The next year he played a Schumann concerto at an Albert Hall concert, London, and on his return was invited to play before the King and Queen of Belgium. He became professor in the Conservatory, where he remained till 1876, when he resigned and began concert tours in Germany, Holland, France, England and America. In 1881 he appeared for the second time in the Crystal Palace, London. He made two subsequent tours in this country, in 1886 and 1898. In 1884 and 1885 he taught in the Stern Conservatory, Berlin, and afterward in Kullak's. He died in 1901. Rummel composed numerous pieces for his instrument, and commanded a large repertory, embracing the most celebrated classical and modern works.

Russell, Louis Arthur. 1854-

American organist, teacher, writer and composer; born at Newark, New Jersey; was a pupil of S. P. Warren, C. C. Müller, and G. F. Bristow, in

New York, and afterward studied in London under Berthold Tours, William Shakespeare, Georg Henschel and J. Higgs. In 1878 he became organist of the South Park Presbyterian Church in Newark, and the next year conductor of the Schubert Vocal Society. In 1885 he established the College of Music of Newark, and became director of the same; also teaching theory, piano and vocal music. In 1893 he organized the Newark Symphony Orchestra, retiring two years later from his position as organist. He has composed a cantata, entitled A Pastoral Rhapsody; also anthems; quartets; songs; orchestral and piano-music. He has also written several works on the technical and theoretical side of music, including How to Read Modern Music; Problems in Time and Tune; The Embellishments of Music; and Development of Artistic Piano Touch.

Russell, William. 1777-1813.

English pianist, organist and composer; born in London; was the son of an organ-builder, and studied under various organists; was deputy organist of St. Mary's, Aldemanbury, from 1789 to 1793; then organist of the Chapel of Great Queen Street, Lincoln's Inn Fields, till 1798; in the latter year of St. Ann's Limehouse, and in 1801 of the Foundling Hospital. For three years previous to his appointment as pianist and composer to Sadler's Wells, 1800, he had been studying further under Dr. Arnold, and the following year he was engaged in a similar capacity at Covent Garden. He received the degree of Bachelor of Music from Oxford in 1808. His compositions include oratorios, Job; The Redemption of Israel; The Deliverance of Israel; also a four-part mass. Operas, Adrian and Orilla; False Friend; Wild Islanders; Wizard's Wake; and several other dramas; also pantomimes. Odes, On St. Cecilia's Day; To Music; To the Genius of Handel; To Harmony; glees; songs; services; anthems; organ voluntaries, etc. He edited a collection of psalms, hymns and anthems for the Foundling Hospital Chapel in 1809.

Rust (roost), Friedrich Wilhelm. 1739-1796.

Violinist and composer; born at Dessau; studied first under his elder

brother, who was previously a violinist in Bach's Orchestra at Leipsic. He afterward studied piano, organ and composition under Friedemann Bach, and still later violin under Höckh and Benda. He visited Italy in 1765, and there came under the influence of Tartini and other contemporary musicians. The next year he returned to Dessau, where for the rest of his life he was the most prominent and influential musician; he was instrumental in the establishment of a theatre there in 1774, and was the next year appointed music-director of the same by Leopold III. He married Henriette Niedhart, his pupil and an excellent singer. His compositions include several sacred cantatas; a psalm; operas; incidental music to plays; nearly fifty sonatas, also variations, concertos and fugues for piano; two collections of songs and odes; a trio for flute, violin and viole d'amour; prologues, etc. His violin sonatas, three in number, are the works on which his reputation rests. His last work is a sonata for violin on the E string. His son, Wilhelm Karl (1787-1855), was from 1819 to 1827 an organist at Vienna, where he won the favorable regard of Beethoven, who recommended him highly and influenced many pupils of rank and talent to study under him. In the latter year he returned to Dessau, where he spent the rest of his life as a teacher. He composed songs, and music for organ and piano.

Rust, Wilhelm. 1822-1892.

German musician; born at Dessau; was the son of Karl Ludwig, an amateur violinist and pianist; also the grandson of Friedrich Wilhelm, and a pupil of his uncle, Wilhelm Karl. He studied under F. Schneider from 1843 to 1846. In 1845 he became private music-teacher in the family of a Hungarian nobleman; in 1849 settled in Berlin, becoming soon afterward a member of the Singakademie, and in 1850 of the Bach Society at Leipsic. He was much in demand as a teacher in Berlin, and played there in a number of concerts; became organist of St. Luke's Church in 1861, and a year later the director of the Bach Society in Berlin, a post he retained till 1874, during which time he caused to be performed a number of unfamiliar works by Bach and others among the great composers. In 1864 he was

appointed Royal musical director, and in 1868 received the honorary degree of Doctor of Philosophy from the University at Marburg. In 1870 he became teacher of counterpoint and composition at the Stern Conservatory, and eight years later was called to teach in the Leipsic Conservatory, and to become organist of St. Thomas' Church. His compositions include several pieces of piano-music, but are for the most part vocal; motets; choruses; songs and part songs for men's or mixed chorus. The work for which he was most distinguished was the editing of numerous works of Bach published by the Bach Society, which occupied nearly ten years, and shows great accuracy and extensive knowledge on his part. He died in Leipsic.

Ruthardt (root'-härt), Adolf. 1849-

German composer and writer; born at Stuttgart, and received his musical education at the Conservatory there. From 1868 to 1885 he taught piano in Geneva with much success, and returned in the latter year to Germany. In 1886 he was engaged in the same line at the Conservatory of Leipsic. His compositions include a number of solos and duets for piano; a sonata for two pianos; and a pastoral trio for oboe, viola and piano. Besides editing the third and fourth editions of Wegweiser, by Eschmann, he is the author of Das Clavier, and a collection of brief biographical sketches of musicians.

Ryan, Thomas. 1827-

Irish orchestral player and composer; born in Ireland; came to the United States in 1844, where he studied music in Boston. In 1849 the Mendelssohn Quartet Club, the first string chamber-music society of artistic standing, was organized; on its reorganization toward the close of the year Ryan was assigned the viola and clarinet, on which instruments he has been especially proficient. August Fries, first violin; Francis Rziha, second violin; Edward Lehmann, viola and flute; Ryan, viola and clarinet; and Wulf Fries, cello, were the members of this new body, which gave a concert on Dec. 14, 1849, its first public appearance in Boston, and afterward toured the United States. Ryan remained a member of the club till about fifty years later, being the

last to leave it of the original five mentioned. He wrote a book, Recollections of an Old Musician, which was published in New York in 1899, and contains complete information in regard to this club. He has composed many songs, and some chamber-music, including quintets and quartets.

Ryder, Thomas Philander. 1836-

American organist; born at Cohasset, Mass., and exhibited an early inclination toward music. He had no instruction till his fourteenth year, when, after a few lessons from a friend, he showed considerable talent

and attempted to compose music. His father's death forced upon him the necessity for self-support, but he kept up his practise, and at nineteen studied under Gustave Satter, also learning harmony and organ. His first organ position was at Myannis, Mass., and after several changes in this line he became organist at Tremont Temple, Boston, a position he retained for some ten years, also teaching in that city, and becoming a choral conductor of recognized ability and an excellent accompanist. He has composed piano-music of a popular nature.

S

*** Saar (zär), Louis Victor Franz. 1868-**

Well-known pianist, composer and teacher of piano, harmony, counterpoint and composition; born at Rotterdam. After a course in literture and music at the University of Strasburg he was a pupil of Rheinberger and Abel at the Munich Conservatory, graduating at that institution in 1889 with high honors. Saar passed one winter with Brahms in Vienna, and also resided at Berlin and Leipsic. He was engaged by Abbey and Grau from 1892 to 1895 as opera accompanist in New York; from 1896 to 1898 taught counterpoint and composition at the National Conservatory, New York, and after 1898 taught counterpoint and composition at the College of Music. He also acted as critic for the Staats-Zeitung and the New York Review. In 1891 Mr. Saar was awarded the Mendelssohn prize for composition, for a piano suite and songs, and the following year he won the prize of the Wiener Tonkünstlerverein. He won, in 1903, the Kaiser prize for composition at the Sängerfest in Baltimore, his work having been chosen out of that of four hundred competitors. At present Mr. Saar is in charge of the department of harmony, counterpoint and composition at the College of Music, Cincinnati, and is a teacher and composer of international reputation. He has composed a great deal of music, including many fine choral works, with and without orchestral accompaniments; sonatas; settings of various poems; much piano-music and many songs. Deserving of special mention is his setting of Goethe's Ganymed, a solo for contralto with orchestral accompaniment. While in Vienna he published four four-part songs, under the title of Artists' Prize. His other compositions are two ballades; four klavierstück; quartet for piano and strings; a secular ode, called Battle Prayer; sonata for violin and piano; An den Tod, for six-part chorus and orchestra; many choral compositions for male voices; and several beautiful songs, of which the most popular are Little Star and Tears and Sighs.

Sabbatini (säb-bä-tē'-nē), Luigi Antonio. 1739-1809.

Noted Italian theorist, ecclesiastic writer and composer; a Franciscan monk. He was born at Albane, Liziale, near Rome, and was a pupil in counterpoint of Padre Martini in a Franciscan Monastery at Bologna, also of P. Valloti, whose theoretical system he adopted, and whom he succeeded as chapelmaster of the Church of St. Anthony at Padua. He published numerous theoretical works, among others a treatise on chords, published at Venice in 1799, and a treatise on fugue in two volumes, published at Venice in 1801. He composed a good deal of music, including a requiem for three tenors and bass.

Much of his church-music is in manuscript. He edited Marcello's psalms and compositions in manuscript. A mass of Sabbatini's was performed at the funeral services of Jommelli.

Sacchini (säk-kē'-nē), Antonio Maria Gasparo. 1734-1809.

Noted Italian composer of the Neapolitan School, whose works are marked by much power and originality, and who was looked upon in Paris as the successor of Piccini. He was the son of a fisherman, and while singing in church was heard by Durante, who had him admitted to the Conservatory of St. Onofrio at Naples, where he studied the violin with Fiorenza, voice with Manna and harpsichord, organ and composition with Durante. His first work was an intermezzo, Fra Donato, written in the Neapolitan dialect, and produced at the Conservatory Theatre, Naples, in 1756, when the composer was less than twenty years of age. It had a great success, and was followed by several longer operas in Neapolitan dialect. In 1762 he went to Rome and supported himself there for some time by teaching. After the appearance of his opera, Semiramide, he became so popular that he remained at Rome for four years, writing in competition with Piccini. The success of Sacchini's Alessandro nell' Indie at Naples led to his appointment as director of singing in a Conservatory at Venice in 1768. In 1771, having fifty dramatic works to his credit, Sacchini went to Munich and Stuttgart, producing two operas in the latter city, and then went to London, where he resided ten years as a successful composer of operas and other works. In London he contracted so many debts that he was obliged to flee to Paris to escape his creditors. In that city he wrote Armida e Rinaldo, which was produced with success; Il gran Cid, renamed Chiméne, received with marked favor; and the opera, Olympiade, which was to have been heard at the Academy but which was deprived of a hearing through the jealousy of Gluck, who, on being told that the opera was in rehearsal, hurried to Paris and used his influence to have it withdrawn. Later, when the opera was produced at the Comédie Italienne with the greatest success, Gluck and his partisans stopped the performances by

enforcing one of the privileges of the Academy, which made it illegal for any other theatre to perform operas with choruses or with more than seven singers on the stage. Sacchini's next works were Dardanus, and Œdipe à Colone. The last named is considered his masterpiece, and remained popular in France for many years after the composer's death. Sacchini began another opera for Paris, but left it unfinished. Rey added the third act, and it was produced and well received. He also wrote six oratorios; masses, and other church-music; two symphonies; chamber-music, including six string quartets, and six trios for two violins and cello; two sonatas for harpsichord; violin sonata; and other works. He was also successful as a teacher. Sacchini's merits were great, but his importance at the present time is historical only. Much of his music is lost, although he is believed to have written forty-one operas.

*** Sachs (zäkhs), Johann Melchior Ernst. 1843-**

Born at Mittelsinn, Lower Franconia; was the son of a peasant. He studied first at Altdorf Seminary; taught in the elementary schools from 1861 to 1863, then entered the Munich Conservatory and remained there from 1863 to 1865, becoming a pupil under Rheinberger, from 1867 to 1869, at the Royal School of Music, founded by von Bülow. Sachs conducted the Liederkranz from 1868 to 1872, and in 1871 was appointed a teacher of harmony at the Royal School of Music. The school has since become the Royal Academy of Tonal Art and Sachs still occupies his position as professor there. From 1869 until 1873 he conducted a male choral society at Munich, and he is the founder and at present the conductor of the Tonkünstlerverein. As a musical theoretician he holds original opinions on many points. Among his numerous compositions, of which the greater part remain unpublished, are symphonies; symphonic poems; an opera, Palestrina, which was performed at Ratisbon in 1886; a ballad, Das Thal des Espingo, for chorus and orchestra; a paternoster; and one work of gigantic dimensions, entitled Cain, His Sin and Atonement, the production of which would fill seven evenings. He has also composed many songs and much piano-music.

Sachse-Hofmeister (zäkhs'-ĕ hôf'-mī-shtĕr), Anna. 1852-

Dramatic soprano, who was born at Gunpoldskirchen, near Vienna, and sang as a child in the church choir of her native place. She was a pupil of Frau Passy-Cornet at the Vienna Conservatory, and studied privately with Prech, making her first appearance at Würzburg in 1870 as Valentine in Les Huguenots. She sang with success at Frankfort from 1872 to 1876; then at Berlin, where she met and married the tenor singer, Sachse, afterwards librarian at Berlin. She was engaged to sing at Leipsic from 1880 to 1882 and was prima donna at the Berlin Court Theatre for some time.

Safonoff (säf'-ō-nôf), Wassily Ilyitch. 1852-

Famous Russian conductor, pianist and teacher, who was born in the Cossack village of Istchóry, on the river Terek; his father being a well-known Cossack general. Until the age of ten, Safonoff lived in the Caucasus. He then became a student at the first Gymnasium of St. Petersburg, where he remained until 1866, when he was chosen as a pensioner of the Emperor Alexander II., to be placed at the Imperial Alexander Lyceum. While at that institution he became a private pupil of Theodore Leschetizky in piano and Zaremba in musical theory. He later studied piano with Brassin at the Imperial Conservatory of St. Petersburg, winning, in 1881, the gold medal. Soon afterward he was appointed teacher of piano at the Conservatory of St. Petersburg, a post he held until 1885, when he was engaged as professor of the piano by the Moscow Conservatory. While at the St. Petersburg Conservatory Safonoff formed an orchestra among the pupils, and improved it to the point of being able to give public performances. In 1889 he was appointed director of the St. Petersburg Conservatory, and in 1890 combined with this position the post of conductor of the Imperial Society of Music of Moscow, both of which posts he continued to hold until 1905, when he was engaged as permanent conductor of the Philharmonic Society of New York and director of the National Conservatory of Music of America, which posts he holds at the present time. As a conductor Safonoff is

without a superior, and at the Symphony concerts of the Imperial Society during the last twenty years he has achieved striking results in planning programs and in the performance of good music. He has been active in promoting the work of the younger Russian School, bringing out works by Rimsky-Korsakov, Glazounoff and those of the Belgian, César Franck, and of the Frenchmen, Lalo and Charpentier. Safonoff commenced his career as a pianist, giving many concert tours through Russia, Germany, Austria and Hungary with the celebrated cellist, Charles Davidoff, but after his engagement as conductor of the Imperial Society of Music he devoted himself exclusively to his new vocation, and has conducted in all the principal cities of Russia, as well as in Paris, London, Berlin, Vienna, Prague, Rome, Amsterdam and Copenhagen. His debut in Vienna, in the winter of 1893, resulted in his engagement as visiting conductor of the New York Philharmonic Society. This honor he shared with several noted European conductors, until the Philharmonic Society decided to make a contract with him as permanent conductor for three years. Safonoff is a tireless worker, and while connected with the St. Petersburg Conservatory it is said there was not a pupil in the great institution whose name he did not know and with whose progress he was not familiar. Besides his pedagogical work, Safonoff accomplished the construction of the new building of the Moscow Conservatory, which was erected according to his plans and suggestions and opened in April, 1901. On the occasion Safonoff was nominated an honorary member of the Imperial Russian Society of Music and was presented with the high decoration of St. Stanislas' star by the Emperor, receiving the title of excellency, conferred by the Emperor for his services in the musical field. Safonoff took part as conductor at the coronation festivities of the Emperor Nicholas II. in 1896, conducting the festival cantata in Moscow. He also conducted the musical performance at the jubilee of the poet, Pushkin, in Moscow, where a cantata was sung by 2000 children's voices, with four military bands taking part. He is married to the daughter of the late minister of finance of Russia, M. Wyschnegradsky.

Sahla (zä'-lä), Richard. 1855-

Celebrated violinist; born at Gratz. Was a favorite pupil of David, and studied at the Leipsic Conservatory from 1868 to 1872 under Caspar, Remy and Kuno Hess. In his eighth year Sahla played in public, and in three years passed through all the violin classes of the Styrian Musical Society, receiving four prizes. His debut was made at a Gewandhaus concert in 1873, and he set out immediately afterward on his first tour. From 1875 to 1876 he was solo violinist in Schaumburg-Lippe Court band; from 1876 to 1877 leader of the musical society of Gothenburg, and from 1878 to 1880 first violinist in the Vienna Grand Opera. In that city he played with success at numerous concerts, and in 1880 to 1881 traveled through Germany and Hungary. From 1882 to 1888 was leader of the orchestra at the Hanover Opera, in which city he formed a string quartet and was leader and conductor as well as the founder of the Richard Wagner Society. Since 1888 he has acted as Court chapelmaster at Bückeburg, where he has organized an oratorio society. Sahla is a composer of taste, and has written a Roumanian rhapsody; concert-pieces for violin; songs; and other works.

Saint-Amans (săn-tă-măñ), Louis Joseph. 1749-1820.

French dramatic composer; born at Marseilles. He was intended for the bar, but joined a company of players going to Italy; becoming, after his tour with them, a successful composer and producer of comic operas. He was conductor of the Opera at Brussels from 1778 to 1779; returned to Paris, and in 1784 received the appointment of professor of the Royal School of Music, from which sprang the present Paris Conservatory. When the staff of instructors at this institution was reduced in 1802 Saint-Amans was dismissed, and settled at Brest, writing during his last years principally oratorios; cantatas; chamber-music; and compositions for the church. He composed about twenty-four operas and many ballets. Among his operas was Oroës, a tragic opera; and an operatic ballet, Forêt Enchantée. An oratorio, David et Goliath, was performed in 1777 with success. In 1802 he published an elementary work on harmony.

Saint-Georges (săñ-zhôrzh), Chevalier de. 1745-1799.

French violinist; born at Guadeloupe, West Indies; the son of the French fermier-général and a negress. He studied in Paris with Leclair and later with Gossec, with whom he founded the Concert des Amateurs, and where he was a director and played first violin. He was an extraordinary and a very extravagant violin virtuoso. Saint-Georges composed violin sonatas; two books of trio sonatas for two violins and bass; violin concertos and six concertantes for two violins and orchestra. He also composed the operas, Ernestine, produced in 1777; Comédie Italienne; and Le Marchand de Marrons, produced in 1788.

Saint-Huberty (săñ-tü-bĕr-tē), Antoinette Cécile. 1756-1812.

Celebrated soprano, whose maiden name was Clavel, who was born at Toul, France. Her father was stage manager to a French Opera company at Warsaw, and at the latter place she studied four years under Lemoyne, the conductor of the orchestra. She went to Berlin and married there Chevalier de Croisy. She first appeared in public as a singer in Lemoyne's opera, Le Bouquet de Colette. She sang for three years at Strasburg; and then at Paris, in the performance of Gluck's Armide in 1777. In her, Gluck is said to have discovered qualities he had failed to find in more beautiful singers. Her first great success came in Piccini's Roland and she also appeared in Gossec's Thésé, in Phèdre, in Didon, and other operas by Grétry and Sacchini. Her death was a tragic one. She had remarried in 1790, her husband being Count d'Entraigues, in whose political schemes she became involved, and they were assassinated at their country home near London by a servant, probably for political reasons.

Saint-Lubin (săn-lü-băñ), Léon de. 1805-1850.

Violinist, who was born in Berlin of French parentage. He appeared with success at Berlin and Dresden in his twelfth year, then studied under Pelledro at Dresden and with Spohr at Frankfort. After traveling through Germany Saint-Lubin settled in Vienna to study composition. In 1823 he joined the orchestra at the Joseph-

stadt Theatre, and in 1824 became second chapelmaster in Vienna, winning a fair degree of success. In 1830 he was called to Berlin as a concertmaster at the Königstädter Theatre, and occupied that post until 1847. Saint-Lubin wrote two operas; a melodrama, Belisar; ballets; pantomimes; five violin concertos; nineteen string quartets; an octet; trios for strings; and piano and other music.

*** Saint-Saëns (săn-săn), Camille. 1835.**

The foremost living composer of France, who has been called the dean of the French School, and is perhaps the most versatile musician of modern times. Saint-Saëns was born in Paris, of Jewish descent. His father having died when he was very young, he was brought up by his mother and a great-aunt, a gifted musician, who taught him the rudiments of music at an early age. Later he studied piano with Stamaty and Maleden, and at the age of seven entered the Conservatory, becoming a member of Halévy's class, and studying organ with Benoist and theory and composition with Reber and Gounod. Saint-Saëns was a "wonder-child," his first public appearance as a pianist taking place in 1848, when he was ten years of age, at which time he performed the works of Handel, Bach, Mozart and Beethoven. When he was fourteen he won, in Benoist's class, the second organ prize, and in 1851 the first prize. He competed, without success, for the Prize of Rome in 1852, and it is a curious fact that Saint-Saëns has gained every possible distinction except the greatly coveted Prize of Rome, for which he several times tried, and always unsuccessfully. He was only sixteen when he composed his first symphony, which was performed with great success at a concert of the Society of Saint Cecilia. His second symphony was composed in 1859, but did not show any great originality. In 1867 he obtained a first prize for a cantata, entitled Les Noces de Prométhée, which was accepted for the opening of the International Exhibition.

Saint-Saëns was appointed a professor of music in the Niedermayer School of Religious Music in 1852; became organist of the Church of Saint Merry in 1853, and in 1858 accepted a similar position at the Madeleine, and there won great renown for his wonderful improvisations. He resigned this post in 1877, his time being taken up with his piano concert tours. Saint-Saëns first appeared in London as a pianist in 1871, and during the next twenty years gave many performances there. In 1893 he was honored with the degree of Bachelor of Music by Cambridge University. In the meantime his chamber-music, piano concertos, and symphonic poems were making his name widely known. Saint-Saëns' debut as an operatic composer did not occur until he was thirty-seven, when a one-act operatic work, entitled La Princesse Jaune, was performed at the Opéra Comique, Paris. It was followed in 1877 by Le Timbre d'Argent, which contains a brilliant overture, but which, like its predecessor, was a comparative failure. The same year Saint-Saëns brought out Samson et Delilah, a sacred opera, which of all the composer's works has attained the greatest degree of fame, and is generally considered his masterpiece. This opera was given entire in Paris at one of the Colonne concerts, but was never put on the stage until 1877, when Liszt had it brought out at Weimar. It was given in France as an opera in 1890, at Rouen, and finally was produced on a great scale in Paris at the Opéra, where it is now incorporated in the repertory. It has been heard in America and in England so far only in oratorio form. His other operatic works are Étienne Marcel; Henry VIII.; Proserpine; Phryne, an opéra comique in the old style; Les Barbares; and Fredegonde, produced in 1895. The last-named was begun by Guiraud and finished by Saint-Saëns. His latest works are L'Ancestre, and the one-act opera, Hélène, produced in 1904 at Monte Carlo. Saint-Saëns' fame, however, rests largely upon his instrumental music and his masterly work as a conductor. He has perhaps been most successful in his symphonic poems, the best known of which are Phaëton; Le Rouet d'Omphale; La Jeunesse d'Hercule; and the weird Danse Macabre, in which skeletons rise from their graves to hold nocturnal revels. For piano Saint-Saëns has composed four concertos; a suite; variations; tarentella; marches for four hands; and a sextet for piano and stringed instruments. He has also written an operatic cantata, Le Deluge; a Christmas oratorio, The Lyre

and the Harp; two masses; an ode written for the Birmingham Festival; a requiem; psalms for chorus and orchestra; motets; chorales; and songs.

As a composer of concerto, oratorio and chamber-music, Saint-Saëns' work has brought him world-wide fame, and he is the first Frenchman who may be said to have competed successfully with the German composers on their own ground in the domain of symphonic and chamber-music. He was once an enthusiastic and ardent champion of Wagner; but in 1879 he antagonized the admirers of the German musician by writing and publishing a series of articles in which he severely criticized the Ring dramas, and declared that he never had, did not then and never would belong to the "Wagnerian religion." He admires Berlioz, and still more, Liszt, and if he can be called a follower of any one composer it is the former.

Saint-Saëns' gifts are manifold. He is a celebrated tone-poet, a famous organist and conductor, a remarkable and brilliant pianist, a playwright of ability, something of an astronomer, a maker of verses, an archæologist and is fond of mathematics. He is, besides, a first-class musical critic and litterateur, having contributed numerous articles of interest and value to various Parisian publications. He has published a work on harmony and melody, a collection of biographical sketches, entitled Portraits and Souvenirs; comedies; and a book of verses. When he wishes to indulge his taste for astronomy he goes to the Canary Islands, where a few years ago he built an observatory. He has traveled extensively, and is fond of going on long trips, without telling anyone of his destination and sometimes not knowing when he starts where he will go. Saint-Saëns visited the United States for the first time in December, 1906, when he was heard in New York as visiting director of the Symphony Orchestra; also appearing as a pianist in Cincinnati, Boston and many other cities. He has received many honors at the hands of his own countrymen and from other countries. In 1881 he was made a member of the Institute of France. A Saint-Saëns Festival was held in November, 1903, at Geneva, when Henry VIII., Samson et Delilah, and various concert works of the composer were given.

In appearance the composer is dark, with sharp features, a particularly long, aquiline nose and keen, intelligent eyes. He is of less than average height, thin and intensely nervous in temperament. He is said to be kindly disposed toward younger musicians, is of pleasing personality, fond of society, and a man who shines in conversation, and is thoroughly at ease with the leaders in art, literature and politics.

Sainton (săñ-tôñ), Prosper Philippe Cathérine. 1813-1890.

Eminent violinist, who was born in Toulouse, France, but who belonged to the English musical world entirely. Little is known of his youth, except that he was intended by his parents for the law, but he early decided to devote himself to music and entered the Paris Conservatory in 1831, studying violin under Habeneck, and taking first prize in 1834. After a brief period of orchestral playing at the Grand Opéra, Paris, he made concert tours through Europe. In 1840 he became violin professor at the Toulouse Music School, and four years later came to London, where he was very successful. In 1845 he received the appointment of violin professor at the Royal Academy of Music. He led the performances of the Musical Union, Quartet Association, and Monday Popular concerts; was leader of the Philharmonic band from 1846 to 1854, of Her Majesty's band and orchestra, and was appointed chamber-musician to the Queen, a post he held until 1856. He was also leader of the orchestra on the establishment of Italian Opera at Covent Garden in 1847. In 1860 he married Charlotte Dolby, the famous vocalist and composer. He wrote several compositions, among them two concertos for violin, with orchestral accompaniment; a Solo de Cornet; a rondo mazurka; three romances; several airs with variations; romances for violin and piano; a tarentelle and fantasias on operas.

Sainton-Dolby, Charlotte Helen. 1821-1885.

English contralto singer and composer, who was born in London. She entered the Royal Academy of Music in 1832, where she remained for five years, studying under J. Bennett, Elliott and Crivelli, gaining, in 1837, the King's scholarship. Miss Dolby made

her first public appearance in London in 1840 and the next year sang at a Philharmonic concert with great success. Her voice was greatly admired by Mendelssohn, who obtained an engagement for her, in 1846, at the Gewandhaus concerts at Leipsic. To her he dedicated his six songs, and he also wrote the contralto arias in Elijah especially for her, and she appeared in this and other oratorios for several years with great success. It was as a ballad singer, however, that Miss Dolby excelled. She married M. Prosper Sainton in 1860, and from that time until 1870, when she retired, she appeared at all the important concerts in Great Britain and went on concert tours to France and Holland. Her voice was a contralto of great power and her enunciation was declared perfect. In 1872 she established in London a singing academy, where many vocalists of note have been trained. Mme. Sainton-Dolby made her last appearance in public at her husband's farewell concert in 1883, two years before her death. She composed several works of more than ordinary merit, including the cantatas, The Legend of St. Dorothea, and The Story of the Faithful Soul; a number of songs, among them Bonnie Dundee, and My Donald; and was the author of a practical work on the art of singing.

*** Sakelaridis (sä-kā-lä-rē'-dēs), Theophrastos. 1883-**

Operatic and symphonic composer; born in Athens. Son of John Sakelaridis, who settled in that city as a professor of vocal music, giving special attention to the improvement of ecclesiastical music in the Church of Greece, and transferring the ancient Byzantine notation into the modern notation, so as to make it adaptable for general use. From his father, young Sakelaridis received his first instruction in music, later going to Germany and to Italy for the completion of his studies. On his return to Greece he conceived the idea of collecting the old popular Greek melodies, as sung by the people, and using them as a base for the national music. In 1903 he gave a concert in the Musical Academy of Munich; also before the Royal Court of Bavaria, when a large orchestra under his direction performed several of his compositions, with the Greek songs, in illustration

of his work, sung by his father and brother. On his return to Greece he gave a series of concerts in Athens, and later at Alexandria and Cairo. His opera, The Pirate, with libretto, derived from a poem of Polivios Demetrakspoulos, was given in September, 1907. His other important works are The Bacchides; The Sleeping Muse; Under the Sky of Greece; and a symphony on a poem of Georges Tsokopoulos. During the Olympic Games of 1906 Sakelaridis conducted the performance of the Antigone and Electra of Sophocles, and one of the performances of the comedies of Aristophanes. The music of the chorus for these plays was composed by him. He lives in Athens, where he is subdirector of the National Greek Opera.

Sala (sä'-lä), Niccolo. 1701-1800.

Renowned Italian composer and theorist of the Neapolitan School, who was born near Naples and lived to be nearly one hundred. He studied in Naples at the Conservatory of La Pietà de' Turchini, where his teachers were Abos and Leo. He is supposed to have been a pupil of the celebrated Alessandro Scarlatti. In 1787 Sala became director of the Conservatory, and is said to have taught in it for over sixty years continuously. Authorities differ as to his work as a composer. Some assert that he wrote nothing except his stupendous work on harmony and fugue, others attribute to him the authorship of numerous masses, an oratorio, and operas. His Regole del Contrappunto prattico, in three volumes, is a work of great importance in the literature of harmony and fugue. It gave the history of harmony with methodic instruction in the composition of fugues, and canons, with the masterpieces of the Neapolitan school classified and preserved. It was printed and published at Naples in 1794 at the expense of the King of Naples, but the plates were unfortunately destroyed, according to some authorities, during the revolution at Naples in 1799. It was eight years later reproduced by M. Choron, who owned an original copy. Some writers, however, assert, that the plates were only lost and were afterwards discovered and that both editions, that of Sala and of Choron are in the Library of the Sacred Harmonic Society.

Salaman, Charles Kensington. 1814-1901.

English pianist, composer, lecturer and writer. Was born in London. Salaman received his first instruction from his mother. From 1826 to 1831 he studied piano under Charles Neate, harmony under Dr. William Crotch and violoncello with Ely. After finishing his studies under these masters he went to Paris, to take lessons in piano from Henri Herz. He returned to London in 1831 and established himself as a teacher in that city, at the same time composing and appearing in concerts. He was also heard at Vienna, Munich and other cities on the Continent and resided for a time in Rome. Salaman played an important part in the musical life of London, was a member of the Royal Society of Musicians, associate of the Philharmonic Society, honorary member of the Academy of St. Cecilia at Rome and one of the founders of the Musical Society of London and aided in establishing the Musical Association in that city. He lectured on the history of the piano and the ancient keyed instruments, also on Handel, Beethoven and other famous composers. Mr. Salaman wrote a number of beautiful and original songs, notably his setting of I Arise From Dreams of Thee, after Shelley's poem. He also wrote a cantata; settings for psalms; overture for orchestra; a grand funeral march, written upon the death of Victor Hugo; anthems; part-songs; twelve voluntaries, and other sacred songs.

Saldoni (säl-dō'-nē), Don Balthasar. 1807-1890.

Eminent Spanish composer, teacher of singing and writer, who was born at Barcelona; studied there under Andrevi, and later was a pupil from 1818 to 1822 at the Monserrat Monastery. In 1829 Saldoni went to Madrid, and, upon the opening of the Conservatory the following year, was appointed to teach vocal art and solfeggio at that institution. In 1839 he studied the vocal method at the Paris Conservatory, and upon returning to Madrid the following year was made professor at the Conservatory. He composed the operas, Ipermestra, Boabdil, La Porte de Monaco; a symphony, A mia patria, for orchestra, military band and organ; masses; motets; cantatas; orchestra music; and considerable church-music, including a Stabat Mater, a Miserere, preludes, and hymns. Saldoni won his first successes with sacred compositions, but it was in the field of opera that he was at his best. His Spanish operettas, or zarzuelas, won great favor. He published several works on the subject of music and wrote a singing method, in which he expounded his system.

Saléza (säl-ā-zä), Albert. 1865-

Noted singer, who was born in Bruges, Belgium, and lived there until his twentieth year, when he went to study music at the Paris Conservatory. In 1888 Saléza won the first singing prize and the second opera prize and the same year made his operatic debut, at the Opéra Comique, as Mylio in Roi d'Ys. Saléza's voice is a pure and powerful tenor. He has a wide range of parts and is equally as popular in the United States as he is in Europe, having been heard here many times. In 1894 he created the role of Otello in Verdi's opera of that name. He has sung with success the roles of Faust, Rodolphe in La Bohème, Don José in Carmen, Jean in Le Prophète, Turridu in Cavalleria Rusticana, and Rhadames in Aïda. In Wagnerian opera he has been heard as Siegmund in Die Walküre. His greatest success has been as Romeo in Gounod's Roméo et Juliette. Saléza visited the United States in 1898 and 1899. At Nice he created the role of Enéas in Berlioz's Prise de Troie, and sang the part of Richard in Salvayre's Richard III., also being heard as Matho in the first presentation of Salammbô at Brussels in 1890. Since 1892 he has been engaged at the Paris Opéra.

Salieri (säl-ī-ā'-rē), Antonio. 1750-1825.

Italian dramatic composer; extremely prolific and gifted; who was the great model of all German dramatic composers during the first quarter of the Nineteenth Century, and whose career was a long and successful one. He was a rival of Mozart, a friend and pupil of Gluck and the instructor of many musicians who afterward became famous, among them Franz Schubert. He was born at Legnano, in the Venetian territory, and was the son of a wealthy merchant. From his earliest youth he showed a decided bent for music,

and was taught the violin by his brother Francis, who had been a pupil of Tartini, till he was fifteen years old, and the clavecin with Simoni, organist of the Legnano Cathedral. In 1765 his father's fortune was swept away by unfortunate investments, and Antonio went to Vienna shortly after, where he was assisted by an old friend of his father's, named Mocenego, who took an interest in his musical career and introduced him to Gassmann, then the Imperial choirmaster at Vienna, who made Antonio a member of his household, taught him gratuitously and became his friend and counselor as well as his teacher. In after years Salieri showed his appreciation of Gassmann's kindness and generosity by educating his two daughters as opera singers. He accompanied Gassmann to Vienna in 1766 and studied there with him until 1774. He later studied at Venice in the School of San Marco with John Pescetti and with Passini. He was also a pupil of Gluck, whose style he studied closely, modeling his compositions on those of the great master. When Gluck returned from Paris to Vienna in 1780, bringing with him the libretto of Les Danaïdes, for which he had contracted to compose the music, he turned it over to Salieri. Salieri having finished it in due time, Gluck gave it to the director of the Paris Academy of Music with the remark that "one of the pupils had assisted him with it," and not until the thirteenth performance of the opera had been given and its success was assured did he let the real name of its author become known. Salieri shortly after returned to Vienna, bringing with him the libretto of Les Horaces, which was produced in 1786, but was unsuccessful. The following year Tarare was given with success, and later, remodeled, was produced at Vienna under the title Axur rè d'Ormus. This opera is generally regarded as Salieri's best work. Salieri was appointed Court composer, and upon the death of his teacher, Gassmann, in 1788, was made chapelmaster. In 1776 he had been made director of the Opera and this position he held until 1790. From 1770 to 1804 Salieri wrote forty-two operas; several oratorios; cantatas; five masses; several Te Deums; motets; offertories; and much other music. His first opera, given in 1769, was entitled La donne Letterate, and

it was followed by L'Amore innocute. In 1771 appeared Don Chisciotto, and D'Armida, and in 1779 La Scuota de Gelosi and Il Talismano. The next year La Dama Pastorella made its appearance.

Besides his thirty-three operas, which were written to Italian words, he composed three to French words and wrote one German opera, Die Neger. From 1804 Salieri devoted himself almost wholly to the service of the Imperial Chapel. In 1816 he celebrated his fiftieth anniversary of the beginning of his public career in Vienna, at which time he was decorated with the gold Civil-Ehrenmedaille. Up to 1818 he continued to conduct the concerts of the Tonkünstler-Societät, of which he was vice-president. Although a resident of Germany for fifty years, Salieri is said never to have learned to speak or write the German language. In 1824 he retired from his post as Court conductor, on a full salary, after fifty years of service; but he only lived a year to enjoy his hard-earned repose, dying in 1825 at the age of seventy-five.

Salieri, as a man, was generous and kindly, often assisting less fortunate musicians with money and free instruction. He was abstemious and simple in his tastes and fond of spending much time out of doors. His memory is darkened by his intrigues against Mozart, of whom he was extremely jealous. He caused the Emperor to withdraw his favor from the musician and sought in other ways to injure him. With most of the other eminent musicians of his time, however, he was on terms of the greatest intimacy. To him Beethoven dedicated his three piano sonatas in 1799 and Haydn was one of his greatest friends and admirers. To the library of the Tonkünstler Societät Antonio Salieri left forty-one scores on his own handwriting; thirty-four operas; and seven cantatas.

Salo (dä sä'-lō), Gasparo da.

Italian violin-maker, sometimes called Gasparo, who was born at Sale, on the Lake of Garda, in the latter part of the Sixteenth Century, exact date not known, and who is supposed to have flourished at Brescia from 1565. Very little is known of his life except that he was a celebrated instrument-maker. These instru-

ments included violins, violas, and doublebass viols, the predecessors of our doublebass, and upon the excellent quality of the last-named his reputation chiefly rests. They are of good tone and model, one being used by Dragonetti, the famous contrabassist. The pattern of Salo was partially revived by the celebrated Joseph Guarnerius and to a less extent by some of the French makers, it is said. As a maker of doublebasses Salo probably never had an equal, and his instruments of this class are ardently sought after. They are, however, of a primitive style, totally unlike those of the later Amati family. His violins, of which few exist, appear to have been small-sized and not so popular as his doublebasses.

Saloman (zä'-lō-män), Siegfried. 1818-1899.

Danish violinist and composer; born at Tondern, Schleswig. He was a pupil of his father, then of Siboni at Copenhagen, of Frederick Schneider in composition at Dessau, and, finally, in 1841, of Lipinski on the violin. Two years later, in 1843, Saloman settled in Copenhagen and gave lectures on the theory of music. He made several successful concert tours as a violinist in 1850 with his wife, Henrietta Nissen, a celebrated Swedish vocalist, and from 1859 resided in St. Petersburg. He composed several operas, among them Das Diamond Kreuz (The Diamond Cross); also an overture; violin pieces; songs; and instrumental music, only a few of which have appeared in print. Saloman died in Stockholm.

Salomon (zä'-lō-mōn), Hector. 1838-

Pianist and dramatic composer; was born at Strasburg. He studied under Jonas and Marmontel in piano, harmony with Bazin and composition with Halévy. Salomon was engaged first as an accompanist at Bouffes Parisiens, for which he wrote a ballet, entitled Fascination, and was engaged in a similar capacity in 1860 at the Theatre Lyrique, where his two one-act operas and a cantata were produced. In 1870 Salomon became second chorusmaster at the Grand Opéra, of which he was later chief of the singing. He published many songs; pieces for the piano alone, and with the violin and cello; and had several operas in manuscript.

Salomon, Johann Peter. 1745-1815.

German violinist, conductor and composer, who was born at Bonn. Salomon was intended for the law, but gave up his studies to become a musician, and all his life he was more or less identified with the most prominent musicians of his time. When he was only thirteen Salomon was violinist in the Court band of the Elector of Bonn, and in 1765 he became leader of the band of Prince Henry of Prussia at Rheinsberg. He traveled as a violinist in Germany and France and later at London, giving recitals. He was heard at Paris in 1781, where he organized a series of concerts which he gave until 1790. Afterward he gave other concerts, and in 1801 engaged the Haymarket Theatre with Arnold for oratorio performances. Salomon also aided in the establishment of the Philharmonic Society, the first concert of which he conducted in 1813. He died in London and was buried in Westminster Abbey. Salomon composed an opera, Windsor Castle; a masque, The Marriage of Peleus and Thetis; an oratorio, Hiskias; and other works. His most successful vocal composition was a grand chorus, which was performed in 1789.

Salomon, M. 1786-1831.

Performer on the guitar; born at Besançon, about whose career very little is known. He invented a large-sized guitar, with three necks, which he called a harpolyre, the middle neck of which had a fretted finger-board, strung like the ordinary guitar, while the other necks had free strings. He had no success, however, with this instrument. He also invented a steel-rod tuning machine, made to vibrate by a toothed wheel, which was a very clever contrivance but was also unsuccessful. Salomon also published a number of pieces for the guitar.

Salter (sôl'-tĕr), Mary Turner. 1856-

Dramatic soprano, teacher and a noted composer of songs, who was born in Peoria, Illinois; and became a pupil in vocal art of Mme. Rudersdorf, the mother of the late Richard Mansfield. Mrs. Salter is the wife of Sumner Salter, the American composer and teacher. Among her best known compositions are the beautiful songs, Serenity, In Some Sad Hour and The Willow.

Salter, Sumner. 1856-

American composer, organist and teacher, who was born in Burlington, Iowa; was educated at Amherst College, and later in Boston studied music under the best teachers. Salter has composed considerable church-music and many songs and is highly thought of as organist and composer.

Salvayre (săl-văr), Gervais Bernard. 1847-

French operatic composer, who was born at Toulouse, and received his first lessons in music from the director of the Toulouse Cathedral, then entered the Conservatory of that city, and finally became a student at the Paris Conservatory, under Ambroise Thomas, who, with Bazin, taught him counterpoint and fugue, and Benoist, who directed his organ studies. Salvayre won various prizes for organ, notably the first organ prize in 1868. In 1872 he won the Grand Prize of Rome for which he had competed regularly since 1867. After going to Rome, his first compositions were some Roman songs, which were followed by a Stabat Mater, an organ piece, Les Bacchantes; the 113th Psalm; and an oratorio, The Last Judgment, later remodeled and produced at the Châtelet concerts as Le Resurrection in 1876. On his return to Paris from Rome in 1874 Salvayre produced a symphonic overture, and in 1877 was appointed chorusmaster at the Opéra Populaire. While in that position he composed several operas, among them Le Bravo; Richard III.; Egmont, a comic opera, and La Fandango, produced at the Paris Opéra in 1877. Le Bravo, a comic opera, later was transformed into a spectacular drama and had a striking success, both in France and in other countries. In 1894 he visited Servia and was later musical critic of Gil Blas and contributed numerous articles to Paris periodicals. Besides the works mentioned he composed a divertissement for ballet; and set to music Dumas' drama, La Dame de Monsoreau, which was given at the Opéra in 1888, but was not received with much favor. He has also written songs and considerable music for the piano.

Samara (să-mä'-rä), Spiro. 1861-

Greek dramatic composer; born at Corfu; the son of a Greek father and an English mother. He was a pupil of Enrico Stancampiano in Athens, and later to Leo Delibes at the Paris Conservatory. Samara's first work was an opera, Flora mirabilis, produced at Milan in 1886, at other Italian cities, and also at Corfu. He next wrote the operas, Medge; Lionella; a three-act grand opera, La Martire; a lyric comedy, La Furia Domata; also numerous piano-pieces and songs. His latest work is an opera, the History of Love, produced in Paris, 1902. Samara is distinguished in several other ways, being a writer of ability and an excellent linguist.

Sammartini (säm-mär-tē'-nē), Giovanni Battista. 1705-1775.

Prolific composer and noted organist. Was choirmaster of the convent of Santa Maria Maddalena from 1730 to 1770, and organist of several churches in Milan. He is noteworthy as being one of the predecessors of Haydn in the department of modern orchestra and chamber-music and was the teacher of Gluck. Sammartini is said to have produced over a thousand works, among them masses, motets and psalms, besides twenty-four symphonies, and pieces for various instruments. His first symphony for orchestra was produced at Milan in 1734, and he also gained praise for twelve trios for two violins and bass, printed in London and Amsterdam, and some nocturnes for flutes and violin. His brother Giuseppe, born in Milan about the beginning of the Eighteenth Century, was an oboe-player at the Italian Opera in London, where he went in 1727 and later was oboist and chamber-musician to the Prince of Wales. He published trios for oboes and bass and other works. He died in London in 1740.

Samuel (säm-wĕl), Adolphe. 1824-1898.

Belgian operatic composer and theorist; born at Liège. He was a pupil of Soubre at the Liège Conservatory and later studied at the Brussels Conservatory. At the latter institution he won the Grand Prize of Rome in 1845, and after his course of study with the Italian masters, spent some time in Leipsic as a pupil of Mendelssohn. In 1860 Samuel was appointed professor of harmony in

the Ghent Conservatory and from 1871 was director there. In 1865 he founded the Brussels Popular concerts and four years later organized the first of the annual grand musical festivals there, with an orchestra of 450 and a chorus of 1200. He wrote a number of theoretical works and composed considerable music, including five operas; music to Potvin's Les Gueux; choruses with orchestra to Racine's Esther; several cantatas; seven symphonies; a symphonic fragment; overtures; string quartets; piano-pieces and motets. He made the report on the musical instruments at the Paris Exposition in 1878, and wrote several works on theory, besides contributing musical articles to newspapers and magazines. His Christus symphony was produced at Ghent in 1895, and his Patria Belgica, a work on Belgian music, appeared in a publication on national music.

Sanctis (dā sänk'-tēs), Cesare de. 1830-

Church composer; born at Albano, near Rome. Was a pupil of Baini and other masters in Rome, and was appointed in 1860 a member of the committee of examiners of the Academy of St. Cecilia, then became director of music at various churches in Rome and in 1877 professor of counterpoint at the Liceo Musicale, devoting himself from then on to composing and teaching exclusively. Prior to that time Sanctis had conducted theatre orchestras in Rome, Verona and other cities in Italy. He composed a requiem mass for King Charles Albert; about one hundred fugues a capella in strict style; a concert-overture and other music, and also published a treatise on harmony and another on counterpoint and fugue. He was highly esteemed in Rome as a teacher.

Sandberger (zänt'-bĕrkh-ĕr), Adolf. 1864-

German composer, writer and lecturer, who was born at Würzburg; the son of a professor of geology there. From 1881 to 1887 he studied composition at the Würzburg Royal School of Music, also musical science at the University of Würzburg, and he later studied at Munich and with Spitta at Berlin. He received the degree of Doctor of Philosophy. In 1889 he was appointed provisional

custodian, and in 1892 regular custodian of the musical department of the Munich Library and from 1893 was a lecturer at the Munich University. In 1898 he became professor of music at Prague University. His compositions include a three-act opera, Ludwig der Springer, successfully produced at Coburg in 1895; an overture; chorus with orchestra; choruses for mixed voices; songs; and a violin sonata. He is the author of a number of musical works, has written biographical essays and contributed to many periodicals, and is preparing a complete edition of Orlando Lasso's works.

Sanderson, Sibyl. 1865-1903.

American soprano, who was born in Sacramento, California; the daughter of Chief Justice Sanderson of the Supreme Court of California, who gave her every advantage from her earliest years. Her childhood was passed in her native city and in San Francisco. After being given the best training for an operatic career that America afforded at that time, she was taken by her mother to Paris when nineteen years of age and placed in the Conservatory there, where she remained two years. Her operatic debut was made at The Hague in 1888, in Manon, a role that she sang two hundred and fifty times in various European opera houses. Her Paris debut was made the following year at the Opéra Comique. At the beginning of her career, Massenet, the composer, took an interest in her, taught her and wrote for her his opera, Esclarmonde, keeping in mind her remarkably high register. This opera she sang with great brilliancy at the Opéra Comique during the Exposition, and at the close of her engagement there was engaged for the Theatre de la Monnaie at Brussels, where for two seasons she was the leading prima donna. Massenet believing that there were greater honors in store for the young singer took her to Mme. Marchesi, with whom for two years she studied diligently, leaving Marchesi's classroom to make a brilliant success. In 1894 she made her first appearance at the Paris Opéra in Thaïs, which Massenet had composed for her. In it she scored a remarkable success. Miss Sanderson created the role of Phryné, in the opera of

that name by Saint-Saëns, sang Elsa in Lohengrin, and Juliet in Gounod's opera, Roméo et Juliette. She was a great favorite in St. Petersburg, and Paris, but was coldly received in London and in her own country. She sang with the Maurice Grau Opera Company in the United States during the season of 1902, and her failure to score in her own country, after her many artistic triumphs abroad, is said to have hastened her death. She died the next year in Paris. Miss Sanderson's greatest successes were made in the roles of Manon and in Phryné. She was considered an admirable actress as well as a talented singer and had great beauty of face and figure. Her voice was a pure soprano of very wide range, her middle and upper tones being phenomenally clear, musical and full in volume. In 1897 Miss Sanderson was married to Antonio Terry, a rich Cuban planter, residing in Paris. Two years later he died, and, pending the settlement of his estate, the singer returned to the operatic stage, singing at the Winter Palace in St. Petersburg and in Moscow. She also returned to the Opéra Comique, in Paris, the scene of her early triumphs, taking the leading role in The Carmelites by Rynaldo Han. She continued to reside in Paris most of the time until her death in 1903.

Sankey, Ira David. 1840-

Noted evangelist and singer and the composer of a large number of popular gospel hymns. He is known chiefly in connection with the work of Dwight L. Moody in religious revivals throughout America and Great Britain. Mr. Sankey was born in Edinburgh, Pennsylvania, and had begun upon his career as a deputy to his father, who was a collector of customs, when, in 1870 at a meeting of the Young Men's Christian Association in Indianapolis he met Mr. Moody, who invited him to Chicago to sing and assist at revival meetings. A few months later Mr. Sankey resigned his position in his father's office and journeyed to Chicago, where he began his labors at the old Illinois Street Church, and at Farwell Hall. The two men remained there until the fire of 1871. Two years later they went to England, where they stayed three years. For twenty-nine years the two men worked together, Mr. Sankey composing and singing his gospel hymns. He composed many of the hymns in the Moody and Sankey Hymn book, The Ninety and Nine being perhaps his best known one. When the Mists Have Rolled Away; Faith is the Victory and numerous others have become very familiar throughout America and England. Sankey's compilations of hymns and tunes have had a larger circulation than any other books of the kind ever published, his sacred songs and solos, published in England in 1873, having had a circulation of 50,000,000 copies and having been translated into many languages. Mr. Sankey had a rich, full voice, and articulated with great distinctness. He is now seldom heard as a singer, and in recent years has lectured on the subject of Sacred Song and Story, his favorite theme.

Santini (sän-tē'-nē), Fortunato Abbé. 1778-date of death unknown.

Italian musician; born in Rome, and educated at the Collegio Salviati, which he entered in 1798. He was ordained a monk in 1801. While a student at the Collegio Salviati he began collecting church-music, and carried on this work throughout his life with such zeal that he brought together one of the most magnificent musical libraries which ever existed. He pursued his musical studies under Jannaconi and in later years was an honorary member of the Singakademie at Berlin. In 1854 it was known that he was living in a Roman monastery but after that date all traces of him were lost and the date of his death is not known. Santini did much to make known in Italy the best compositions of the old German and other masters. Having access to many libraries he set out to score all important works then existing only in parts. A manuscript copy of his catalog, which he published in 1820, giving a complete list of his collections, is in the Fétis collection. His library is in the Episcopal Palace at Münster, in Westphalia. A Russian amateur musician published, in 1854, a history of Santini's career and an account of his work.

Santley, Charles. 1834-

Celebrated barytone singer, known throughout the British empire as "The grand old man of song." He was

born in Liverpool, and was the son of William Santley, a teacher of piano and singing. As a boy Santley was a chorister in several of the Liverpool churches and was given a good musical education. His father, however, intended music to be merely a pastime and had his son trained for business. This was so distasteful to the boy that he saved enough money to go to Italy, where he placed himself under the instruction of Gaetano Nava in 1855, at Milan, later studying with Hallah and Manuel Garcia in London. His first appearance in opera was in a minor part in La Traviata in Italy. His real debut took place in London in 1857, when he sang Adam in The Creation; but his first real success came two years later when he sang the role of Höel in Meyerbeer's Dinorah, also in London. He made his advent in Italian Opera, in 1862 at Covent Garden and later in that season was heard at Her Majesty's Theatre. Santley sang at the Worcester, Leeds and Birmingham Festivals from 1861 to 1891; at the Handel Festival at Crystal Palace in 1862 and at the festival of the Three Choirs from 1863 to 1894, with few intermissions. For fifty years he has been before the public and his career in opera has been almost as remarkable as in oratorio. He has appeared in Zampa, in Falstaff, in Il Trovatore and in Mozart's Marriage of Figaro, beside many other operas. The singer visited America in 1871, Australia in 1889 and 1890, South Africa in 1893, and in 1891 he again visited this country. Santley is gifted in divers ways. He adapted Joconde to the English stage, is a painter of more than ordinary ability, and beside composing has edited his teacher, Nava's, Method of Instruction for a barytone voice. He has also written a vocal method, and in 1907 published a collection of autobiographical sketches, entitled Student and Singer. His compositions include a mass in A flat; an Ave Maria and other sacred music; a berceuse for orchestra; madrigal; songs; and other music, most of which he published under the pen-name of Ralph Betterton. For many years since he has withdrawn from opera and oratorio he has been heard frequently in recitals in London and in all the principal English towns. He was made an honorary member of the

Royal Academy of Music and in 1887 Pope Leo XIII. created him a knight commander of St. Gregory the Great, and he was recently knighted by King Edward VII., of England.

Sapellnikoff (sä-pĕl'-nē-kôv), Wassily. 1868.

Russian pianist; born at Odessa. Was a pupil of Franz Kessler, and then, upon recommendation of Anton Rubinstein, he became a pupil of L. Brassin and of Sophie Menter at the St. Petersburg Conservatory, where he remained for five years. He made his debut at Hamburg with Tschaikowsky's concerto in B flat, played under the composer's direction. He has made many tours of England and the Continent.

Sarasate (sä-rä-sä'-te), Pablo de (Martin Meliton). 1844-

Distinguished Spanish violinist and composer; born at Pampeluna, Spain. He early showed great ability as a performer and as a youth was regarded as a musical prodigy. At ten he performed before the Spanish Court at Madrid, pleasing Queen Isabella so highly that she presented him with a very valuable Stradivarius. After appearing at concerts in various cities in Spain, Sarasate went in 1856 to Paris, studying there with Alard and Reber, winning during his first year there the first prize for violin-playing and for solfeggio, and in 1859 a first accessit while a student at the Conservatory. He shortly afterward discarded the study of composition and devoted himself to the violin, with a view to becoming a virtuoso. In 1859 he began his travels, which took him to Italy and the East, to Germany and to the United States. He created a veritable sensation when he appeared at Leipsic and his success there was duplicated in other cities in Germany, Russia, Austria, England and Belgium. He visited London in 1874, in 1877, in 1878 and again in 1885. His second visit to the United States occurred in 1889, when he accompanied D'Albert. For him, Lalo wrote his first violin concerto and the Symphonie Espagnole, Bruch, his second concerto and the Scotch fantasie, and A. C. Mackenzie the Pibroch Suite. Hanslick, the celebrated critic says of him: "Sarasate's tone is incomparable, not powerfully or deeply affecting, but of

enchanting sweetness . . . . His virtuosity shines and pleases and surprises the audience continually." His bent is more toward brilliancy than depth, although he has a wonderful facility and flexibility and great charm. He plays best the concertos of Viotti, Spohr, Beethoven, Mendelssohn and the works of the modern French and Belgian School and his own compositions. His playing of Spanish dances has never been surpassed and he has been compared as a performer with Vieuxtemps, Joachim and Sivori. In beauty of tone and perfection of technique, Sarasate has had in his day no equal. He has written numerous fantasias on operatic airs; a Spanish dance; Andalusian Serenade for violin and piano; several solo pieces for violin; Confidence, a romance, and other works. He was appointed an honorary professor of the Conservatory at Madrid and has been decorated by the Emperor of Germany, Napoleon III., the Emperor of Brazil and the Queen of Spain.

Saro (sä'-rō), J. Heinrich. 1827-1891.

Instrumental composer; born at Jessen, Saxony, and was a pupil at Danmitsch of the town musician, Seidel, then studied later at Berlin with Böhner and Marx. In 1856 Saro became bandmaster of the 11th Infantry regiment and in 1859 was bandmaster of the Emperor Franz regiment of Berlin, his band winning in 1867 the victory in an international contest at the Paris Exposition. Saro was awarded a gold medal in 1872 at the Boston Jubilee. He wrote an opera, Die beiden Bergknappen; symphonies; overtures; string quartets and military music. He received the title of Königlicher Musikdirektor.

Sarrette (săr-rĕt), Bernard. 1765-1858.

Founder of the Paris Conservatory; born at Bordeaux, France. In 1789, while he was captain in the National Guard of Paris, he brought together forty-five musicians to form the nucleus of the Parisian band of the National Guard. In 1790 the band having been increased to seventy members, the city of Paris assumed its expenses. A suspension of the payment of salaries and expenses occurred in 1792 by order of the Commune, but Sarrette held the band together and with the help of the city established a free school of music in which all the members were employed as teachers. From this school came the musicians employed in the fourteen armies of the Republic. It was soon converted into a national institute of music and in 1795 was definitely organized as a Conservatory. Sarrette then became captain of the 103d regiment, but in 1796, was recalled to the directorship of the institution which he had founded Through his efforts it was raised to the front rank. Sarrette used advanced and carefully prepared methods of teaching, established a school of declamation, in connection with the institution, a concert hall and the concerts of the Conservatory, and a library. After the Restoration in 1814 he lost his position and when he had a chance to be reinstated refused the post because it was held by his friend, Cherubini. Pierre Constant wrote a biography of the founder of the Conservatory, which was published in Paris in 1895. Sarrette died in Paris at an advanced age.

Sarti (sär'-tē), Giuseppe. 1729-1802.

Famous Italian composer, notable as the last of the really great Italian contrapuntists, and the teacher of the great Cherubini. Sarti was the son of a jeweler, and was born at Faenza. His father was a good amateur musician, who played the violin in the cathedral, and young Sarti received most of his early musical instruction from the chapelmaster of the cathedral of his native place. Later he studied under Martini at Bologna. He became music director of the Faenza Theatre and organist at the cathedral from 1748 to 1750 and was Court chapelmaster and singing teacher to the Crown Prince at Copenhagen in 1756, also director of the Italian Opera in that city, and from 1770 to 1775 was conductor of the Court Theatre. In 1769 Sarti visited London, and the following year was appointed professor of the Conservatory of l'Ospedaletto, Venice. Later he became chapelmaster of the Duomo, Milan, and finally chapelmaster to the Empress Catherine II., of Russia in 1785. While filling this post Sarti raised the standard of the Italian Opera in Russia and wrote several notable works for the choir of the Empress. He composed about twenty-eight operas; many masses; misereres; can-

tatas and sonatas for harpsichord, besides choral works and other compositions. His first opera was produced in 1751 in his native town, and was followed by others, all more or less successful until Il rè pastore, 1753, which created a furore in Venice. From 1779 some of his greatest works were written. His choral works are models of beauty and perfection of style, and show him to have been a master of technical difficulties. Very few of them, however, have been published, and all except his masses have passed into oblivion. Sarti was the reputed inventor of an instrument for counting the vibrations of sound. He taught a number of celebrated musicians, among the greatest of whom was Cherubini, later his assistant. He made the acquaintance of Mozart in the later years of his life. One of Sarti's masses was performed as recently as 1880 at an Easter service at Milan Cathedral.

Sass (săs), Marie Constance. 1838-

Belgian soprano singer; born in Ghent. While singing chansons in a Paris café she was "discovered" by Mme. Ugalde, who taught her and recommended her to Carvalho, who engaged her for his company. She made her debut as the Countess in The Marriage of Figaro at the Theatre Lyrique, Paris. From 1860 to 1871 she sang with great success in Paris, then in Italy. She was married to M. Castelmary in 1864, but separated from him the following year. Mme. Sass, or Sax, as her name is sometimes spelled, won many triumphs on the operatic stage because of her wondrous voice and great dramatic talent. Her greatest successes were won in the operas of Gounod, Meyerbeer, Halévy, Verdi, Spontini and Wagner. After being driven from Paris, where she was most popular, by the Franco-Prussian War, she took refuge in Italy and became equally popular in that country.

Satter (zät'-tĕr), Gustav. 1832-

Austrian pianist and composer; born in Vienna; studied in that city and in Paris, where he had been sent by his parents to enter a medical school. His interest in music led him to forsake his studies in medicine. At an early age he developed into a composer and virtuoso. He made concert tours in the United States and Europe and became an operatic conductor at Hanover. After studying further in Vienna he went to the United States and Brazil, about 1854, and received instant recognition in both North and South America as a concert player. Returning to Europe in 1862 Satter was highly praised by Berlioz. After many concert tours in Europe he took up his abode in Vienna, going later to Hanover, Dresden and Stockholm. Satter wrote a symphony for orchestra, entitled Washington; the overtures, Lorely and Julius Cæsar; an opera, Iolanthe; scherzo; quartets; trios; impromptus; sonatas and fantasias for piano.

Sattler (zät'-lĕr), Heinrich. 1811-1891.

German musician, theorist and composer; born at Quedlinburg. Was an organ pupil of F. W. Liebau and later studied with Hummel at Weimar. Was organist at Blankenburg-in-the-Hartz from 1838 to 1861, and acted as instructor in a seminary at Oldenburg. He wrote an oratorio, Die Sachsentaufe; masses; motets; psalms; cantatas; and part-songs. Among his cantatas was Triumph des Glaubens. His organ music and songs were especially charming, and he has been praised for his setting of Schiller's Der Taucher. Sattler was also the author of a method for organ, violin, piano and choral singing.

Sauer (zow'-ĕr), Emil. 1862-

Eminent pianist of wonderful technique, often called the bravura pianist. He was born at Hamburg and there received his first musical instruction from his mother. Later he went to St. Petersburg and from 1876 to 1881 was a pupil of Nicholas Rubinstein. From 1884 to 1885 he was a pupil of Liszt at Weimar. He then went to Berlin, where his appearance was attended with great success. Sauer made tours through Germany, Roumania, Russia, Sweden, Denmark, Spain, Italy and England. He is regarded as an excellent player and a splendid teacher. He taught for several years in the Dresden Conservatory. Sauer made his first American appearance in 1899, playing at the Metropolitan Opera House, New York. Since then he has been heard in this country frequently. He

has gained his success by hard work, and in his execution displays great control and excellent taste. He has been decorated by the King of Italy, and received honors at the hands of the King of Spain, and the rulers of Turkey, Bulgaria, Austria and Bavaria. Sauer has written a suite moderne; concert étude; valse de concert and other compositions for the piano.

Sauer, Wilhelm. 1831-

German organ-builder; born at Friedland, Mecklenburg, and was a pupil of his father. He made journeys for the purpose of study through Germany, Switzerland, France and England, finally establishing himself in 1857 at Frankfort-on-the-Oder. In 1882 he had completed three hundred and seventy organs, among them a large one for Berlin, one for Magdeburg, St. Petersburg Mannheim and other cities in Europe.

Sauret (sō-rā), Émile. 1852-

French violinist, who ranks among the best of living artists. He was born at Dun-le-Roi in the department of Cher, France, and entered the Conservatory at Strasburg at the age of six, after having received some instruction in music at home. At eight he began to appear as a violinist in public recitals and was taken up by De Bériot, who interested himself in the boy's career and gave him lessons. Sauret studied later under Vieuxtemps in Paris and in 1872, when twenty years of age, was one of the musicians engaged for the tour organized by President Thiers of France for the relief of the sufferers of the Franco-Prussian War. He studied composition at Leipsic under Dr. Jadassohn and then made a tour of Sweden, Denmark and Portugal. His German debut was made at a Gewandhaus concert, when he played Mendelssohn's concerto, and every year since 1876 he has appeared in that city. He played in London at the Crystal Palace and with the Philharmonic Society, and has played before the French Court many times. Sauret was first married to Teresa Carreño, the famous pianist, and was later divorced from her. He married in 1879 Miss Emma Hotter of Düsseldorf. He was appointed a teacher at Kullak's Academy in Berlin, and in 1879 was given the appointment of

instructor in the Stern Conservatory in that city, a post which he left to take a position at the Royal Academy of Music, London, left vacant by the death of Sainton, a position which he filled with much credit. At present he is violin instructor at the Chicago Musical College, having accepted the position in 1903. Sauret has made a great many successful tours and is as popular in the United States as in Europe. He first visited America in 1872, and later in 1874, when he traveled with his wife, Teresa Carreño, and the singer, Ilma di Murska. He returned to this country again in 1896. It was here that he first became acquainted with von Bülow, on whose advice he went to Germany to continue his studies. He is also very popular in England and in other countries. He has great individuality and has been well called a representative of the extreme French School. His tone is firm and beautiful. Sauret has composed a good deal of music of more than ordinary merit, about fifty works in all and most of them for the violin. His chief compositions are a concerto in G minor; ballade; legende; serenade in G, all for solo violin and orchestra; caprice de concert; scherzo-fantastique, and other drawing-room pieces, besides transcriptions from Rubinstein, Mendelssohn and Wagner and eighteen studies for the violin. His concert repertory consisted of about seventy concertos and four hundred other works. His Gradus ad Parnassum du violoniste was published in Leipsic in 1894.

Sauzay (sō-zĕ), Charles Eugène. 1809-1901.

Distinguished French violinist and composer; born in Paris, and studied privately with Vidal; then entered the Conservatory as a pupil of Baillot, where he won several prizes, among others the second violin prize in 1825 and the first violin prize in 1827 and second prize for fugue. Later he studied with Guerin and Reicha. He was a member of Baillot's quartet, playing second violin and afterward viola. He married Baillot's daughter. Sauzay was violinist to Louis Philippe in 1840 and leader of the second violins to Napoleon III. He was appointed professor of the violin at the Paris Conservatory in 1860. He was shortly afterward made a Chevalier of the Legion of Honor. He wrote

fantasies on Zampa for the violin and piano; études for violin; the music for Georges Daudin and Le Sicilien of Molière, which were written in the style of Lully; a string trio, and a school of accompaniment, published at Paris in 1869. He also wrote a study of the quartets of Haydn, Mozart and Beethoven, together with a catalog of the same, published in 1861. With Norblin and Franchomme, Boely and Mme. Sauzay, he organized a quartet which gave chamber-music soireés in the Salle Pleyel.

Savard (să-văr), Marie Gabriel Augustin. 1814-

French writer, teacher and professor at the Paris Conservatory; born in Paris; studied composition under Bazin, and fugue under Leborne. He was a professor of solfeggio and later of thorough-bass and harmony at the Paris Conservatory. He wrote motets and other vocal pieces and is the author of a Manuel d'Harmonie; Principes de la Musique; Études d'Harmonie Pratique, and other theoretical works. His Premières Notions de Musique, published in 1866, reached its fifth edition two years later.

Sax, Charles Joseph. 1791-1865.

Famous Belgian musical instrument-maker; born at Dinant, Meuse. He established a manufactory of brass instruments at Brussels, and also constructed flutes, clarinets, violins, pianos, harps and guitars. By careful investigation Sax determined the proportions for the scale of wind-instruments necessary to enable them to produce the fullest and roundest tone. He won several decorations and prizes at various exhibitions for his improvements in the manufacture of wood and brass wind-instruments. He was the father of Antoine or Adolphe Sax, the inventor of the Sax horn and Saxophones. He died in Paris in 1865.

Sax, Antoine Joseph. 1814-

Eldest son of Charles Joseph Sax, the famous Belgian instrument-maker, who became like his father justly celebrated for his inventions and improvements of brass instruments. The younger Sax invented the Sax instruments, including the sax horn and the saxophones, and other varieties. He invented the former in 1845 and the latter the following year. He was born at Dinant, his father's native

town, and studied flute and clarinet at the Brussels Conservatory with Bender, whose favorite pupil he was. He early devoted himself to the improvement of instruments, especially the clarinet. He exhibited at various expositions in Europe and has been awarded many prizes. In spite of the success of his instruments he became bankrupt in 1852. Later, through the assistance of Berlioz and other musicians who highly praised his inventions, he received pecuniary assistance and reconstructed his business. In 1857 he received the appointment of professor of the saxophone at the Paris Conservatory. While in this position he wrote a valuable method for the sax horn. His saxophones have now been adopted by military bands all over the world.

Scalchi (skäl′-kē), Sofia. 1850-

Italian dramatic contralto; born at Turin, and studied with Augusta Bocco Badati at Bologna. Both her parents were singers and she made her debut as Ulrica in Un Balle in Maschera at Mantua in 1866. After her first appearance she studied for a time with Vannuccini at Florence, and shortly after completing her study with him was heard in various Italian cities, among them Bologna, Nice, Venice and Verona. In 1868 she was heard for the first time in London, and the same year toured the English provinces, Ireland, Scotland, visited St. Petersburg and other Russian cities, Spain, Austria and South America. At St. Petersburg Mme. Scalchi was the leading contralto at the Imperial Opera. In 1882 she sang at the Cincinnati Festival with Albani, Patti and other singers, also appearing with Abbey's Company at the Metropolitan Opera House. She returned to the United States in 1891 with the De Reszkés, Emma Eames and other singers in the Maurice Grau Company. In 1875 she married Count Luigi Alberto Lolli of Turin. She was heard oftenest in the works of Verdi, Donizetti, Meyerbeer, Cimarosa and Nicolai, and was especially successful as Siebel in Faust, Estelle is Esmeralda, and as Meala in Paul et Virginie. In 1868 Mme. Scalchi appeared at the Promenade concerts in London, and the same year was heard at Covent Garden in Il Trovatore, Linda di Chamoni and Dinorah. She sings both mezzosoprano and

contralto parts and her voice is of wonderful compass, possessing a range of two and a half octaves, every note even, soft and penetrating. Her latest creation is that of Dame Quickly.

Scaria (skä'-rĕ-ä), Emil. 1838-1886.

Austrian bass singer; born at Gratz, in Styria; first studied to be a lawyer, but finding his interests were almost wholly in the realm of music, he entered the Vienna Conservatory, becoming a pupil of Gentiluomo and Levy, and later studied in London with Garcia. He sang at Dessau two years later, Abt having procured him an engagement there, and from 1865 to 1872 he was at Dresden, appearing in opera; he also appeared at Vienna as a vocalist. Scaria was most successful in Wagnerian roles, and distinguished himself in the interpretation of parts in the operas of Mozart, Weber, Cimarosa, Cherubini and Boieldieu. He also sang the part of St. Bris in Les Huguenots. In 1880 he visited the United States, taking part in a series of Wagnerian festivals arranged by Theodore Thomas. From 1872 to 1880 he was conductor of the Opera and opera manager at a theatre in Vienna. Scaria took part in the production of Parsifal by the Royal Choral Society of London in 1884, creating the part of Gurnemanz, and singing with Thérèse Malten, the original Kundry. Two years later he took part in the production of the music drama at Bayreuth. His best parts were the Landgrave in Tannhäuser, Geronimo in Il Matrimonio Segreto and Falstaff, in which part he made one of his greatest successes. He also sang the roles of Escamillo, Wotan, Hans Sachs and Marcel. He was one of the most remarkable bassos of his time. He became insane shortly before his death.

Scarlatti (skär-lä'-tē), Alessandro. 1650-1725.

Generally referred to as the father of classical music; called the creator of modern opera, and was one of the greatest lights of the Italian School of the Seventeenth Century, which had so decided an influence upon operatic music. Scarlatti was remarkable as a composer of oratorio and opera. He revolutionized orchestration, originated the recitative, and is generally credited with having invented the aria, although some authorities assert that he merely made the aria the most conspicuous feature of his operas, and that he did not invent it. He was a great and famous teacher, as well as a prolific and gifted composer. At least thirteen of his pupils attained great renown in Europe as operatic composers, and with Scarlatti compose the far-famed Neapolitan School, which established the rules that controlled all Italian Opera in the Eighteenth Century. He was known to his contemporaries not only as the greatest musical genius but as the most learned student of the age. The Italians speak of him as the glory of the art and the chief of composers. Hasse, one of his most famous pupils, said of him, that in point of harmony, Scarlatti was the greatest master of Italy. He was the forerunner of Gluck and Mozart, and has been compared by Hauptmann to Palestrina as Virgil has been compared to Homer. Few details of the life of the great master are known, although a fairly accurate record of his musical activity has been kept. It is generally believed that Scarlatti was a pupil of Carissimi at Rome. Whether this is true or not, he was certainly a follower of the older master, and continued Carissimi's work of combining the principles of the great Roman contrapuntal school of Palestrina.

His early years are believed to have been spent mostly in northern Italy, where he early gave promise of the great musical ability which was afterwards to distinguish him. He became a skilled pianist, organist and harpsichord-player, and it is said by some auhtorities that it was his ability as a performer on the harpsichord that led to his meeting Carissimi. In Florence he was under the protection of Ferdinand III., son of the Grand Duke of Tuscany, being employed by him to write operas. Pompeo was produced at the Royal Palace of Naples in 1684, at which time Scarlatti directed the performance. This was his first attempt at a serious opera, and according to E. J. Dent, author of the most complete biography of the composer, the three operas, Gli Equivoci, L'Honesta, and Pompeo, are all that remain to represent Scarlatti's first period of dramatic composition. La Rosaura and La Statire were performed at Rome and Naples in 1690

and appear to have been successful. The libretto of the latter was written by the composer's friend and patron, Cardinal Ottoboni, whose service Scarlatti later entered. In 1694 he was appointed chapelmaster to the Viceroy of Naples, but in 1703 he went to Rome, where he was appointed assistant musical director of the Church of Santa Maria Maggiore. Four years later, upon the death of Antonio Foggia, he was made director, and about the same time was also appointed private chapelmaster to Cardinal Ottoboni. He remained in Rome until 1721, and in that year composed a pastorale, at the request of the Portuguese ambassador, to celebrate the elevation of Innocent XIII. to the papal chair.

In Rome, Scarlatti produced the operas, Il Caduta in 1706 and Il Trionfo in 1707. The latter is the composer's one comic opera, and is similar in plot to Don Giovanni. He also wrote many oratorios and sacred cantatas, while in Rome, mostly for performance at the Vatican. From Rome he went to Venice and Ferrara and to Urbino, where he seems to have met with financial difficulties. He returned to Naples in the last years of his life, as master of the Royal Chapel, a post he held until his death in 1725.

While at Naples he produced Pirro e Demetro; Il Prigionero Fortunato; Laodicia e Berenice and other works. Pirro was first given in 1694 and it was a great success, being performed in various cities of Italy, and in London in 1708, when, with some additional airs and an overture composed by Haydn, it was translated into English and given at the Haymarket Theatre, being the only one of Scarlatti's operas to be performed in its entirety in an English-speaking country. It is said to be his finest work.

In 1715 Tigrane was produced, and in 1721 Griselda, his last opera, was given. He was the most voluminous composer of cantatas that ever lived. He was the last great writer of chamber-cantatas, and with him died the cantata as a form of chamber-music. Burney, in the Eighteenth Century, examined the manuscripts of thirty-five of these works and afterwards wrote: "I find part of Scarlatti's property among the stolen goods of all the best composers of the first forty or fifty years of the present century." Scarlatti composed in all about one hundred and fifteen operas; two hundred or more masses; numerous oratorios; about four hundred serenatas and cantatas for festivals; numerous chamber-cantatas; toccatas for harpsichord or organ; madrigals for various voices; and much sacred music, including a Stabat Mater for four voices, a Stabat Mater for soprano and alto with orchestra; motets and psalms. Of his operas, only about forty-one are extant. They are now no longer performed, but interest in them will always continue to be keen, because of the part the composer played in the subsequent development of opera, and because of his improvements and innovations. Up to Scarlatti's time the overture of an operatic work consisted of a meager obligato symphony. He reformed this department of opera, making it a species of musical prologue or program of the action. He also completely established the position of the aria, and defined its form, and was the first to make a systematic use of the recitative. Scarlatti also excelled in church compositions, and his church-music is both impressive and highly original. His invention as a composer was so fertile and his application so intense that his copyist could not write out his works as fast as he composed them.

Of Scarlatti's private life little is known, and no idea of his character can be formed, because no record of his life as a man was kept. He was married to Antonia Anzalone, by whom he had three children, one of whom, Domenico, became famous. Scarlatti's importance lies not in his direct influence upon his immediate followers, although that influence was marked, but in his relation to the whole development of classical music. He selected the best of music which had been produced before him, as well as the best ideas of the older composers, to form out of them a musical structure, which was the foundation of all the music of the classical period. He succeeded in making music that enabled the vocalist to reveal the beauty of the voice, and in this way decided the direction in which Italian Opera was to develop.

Scarlatti, Domenico. 1683-1755.

Son of Alessandro Scarlatti, who became a most prolific composer, did

much to promote the technical study of the piano and is invariably classed with the great pianists because of his wonderful virtuosity as a player on the harpsichord, the precursor of the modern piano. Scarlatti is the principal representative in the development of the form of the clavier sonata, afterwards perfected by Haydn, and was in a certain sense the originator of the modern style of piano-playing, influencing to a certain degree many modern musicians, among them Mendelssohn and Liszt. He was born in Naples and was taught music chiefly by his father, Alessandro Scarlatti, and by Gasparini, the instructor of Marcello, who was both a harpsichord-player and a composer. He early gave evidence of having inherited his father's genius and was less than nineteen when he made his mark as an operatic composer. His father rejoiced in his son's success and took great delight in the thought that some day, after his death, the great name of Scarlatti would be perpetuated. In 1715 he was appointed chapelmaster at St. Peter's at Rome and remained in that position for four years. His favorite instrument was the harpsichord, and although he had composed operas that were well received, it was as a composer for his favorite instrument and as an executant upon it that he desired to shine. He did not receive in Italy the recognition that he believed his playing deserved; his bold innovations being by no means appreciated by his fellow-countrymen, so he set out for other lands. While traveling in England and Spain he was well received, and in France made the acquaintance of Handel. In 1719 he became accompanist at the Opera in London, and two years later went to the Court of Lisbon. He returned to Italy in 1725, but remained only a short time, then journeyed to Madrid, where he was appointed musicmaster to the Princess of Austria, and harpsichord teacher to the Spanish Queen. He remained at Madrid until 1754, when he returned to Naples, where he died a year later.

Scarlatti gained great fame for his feats of execution on the harpsichord. He had an instinct for the requirements of the instrument, and as one musician expressed it, gave the impression that he played upon his audience quite as much as he did upon

his instrument. No musician ever had greater enthusiasm or taste for his art. He was declared to be less his father's pupil than his successor, although the general consensus of opinion is that he never equaled the genius of his father. The style of his composition was grand and majestic. Burney says: "The works of Scarlatti the younger were the wonder and delight of every hearer who had a spark of enthusiasm about him and could feel new and bold effects intrepidly produced by the breach of almost all the old and established rules of composition." He became a complete master of the harpsichord and holds an important and prominent place in the history of harp and piano-music. He introduced into his works a change in the style of composition, which up to his time had been chiefly for the organ. His music was fresh and sparkling and full of grace and melody, and many of his works have survived to modern times.

His first successful opera was Amleto, the first musical setting of a libretto taken from one of Shakespeare's tragedies. He wrote in all about twelve operas, among them Irène; La Silvia; Ifigenia en Aulide, and others, produced from 1704 to 1718. None of them is ever heard nowadays, although many of them were most successful in their day. He wrote besides much church-music, pieces for the clavecin and harpsichord, fugues and other compositions. Most of Scarlatti's leisure time was devoted to the composition of lessons for the harpsichord, of which there are a great number in print. Some of these are quaint and original, while others are stiff and dry. His pieces for the clavecin are in two volumes, these and his harpsichord compositions being included in the collections which appear in Terranc's Trèsor des Pianistes; also his pieces for other instruments, made on the principles of the modern piano. Some of his music is in Pauer's collections; other compositions are included in the old Italian compositions of Augener's Merry Musicians and in Peters' Klaviermusik and in the collections of von Bülow and Czerny, three hundred appearing in the latter.

His best known work is the Cat Fugue, the origin of which is unique. His cat one day, so the story goes, ran across the keyboard, striking

notes from which the composer evolved a fugue, giving sense to the notes by a clever, harmonic treatment. In the Schirmer library is his Sarabande, a stately old dance in triple time; the Burlesca; the Menuetto; Courante; Pastorale; and several cantatas and much church-music.

His relations with Handel are interesting. The two musicians met in 1708 in Venice. Later in Rome Cardinal Ottoboni arranged a competition between them to decide which showed the greater proficiency on the harpsichord and organ. Handel was the victor and ever afterward, when Scarlatti was complimented for his playing, he would solemnly cross himself and say, "Ah, but you should hear Handel." The two from that time on became fast friends, and remained together until Handel left Italy. Scarlatti was always one of Handel's staunchest admirers and the first to admit his superiority.

Scarlatti was of a roving disposition and was seldom content to remain for any length of time in one place. In his old age he degenerated into a glutton and a gamester, and the later years of his life were clouded by extreme poverty, brought about by his habits. He died in the utmost destitution. His family before and for some time after his death was cared for by Farinelli, the singer. Traces of his methods are to be found in the harpsichord school of Bach, and the brilliant manner of writing which distinguished him is said to have influenced Bach to a remarkable degree. Handel, too, was indebted to the two Scarlattis for much that made him famous. His greatest merit, apart from the beauty and solid style of composition that was his, was based upon the peculiar character of the instrument for which he wrote. For this reason he deserves to rank as a master. In modern times his compositions are occasionally heard. During the past concert season (1907) de Pachmann, the celebrated pianist, included his sonata in A major on his programs.

Schachner (shäkh'-nĕr), Rudolf Joseph. 1821-1896.

German composer and pianist; born in Munich. Studied first with Mme. von Fladt, and from 1837 to 1838 with J. B. Cramer, one of the most famous pupils of Clementi. He played in Vienna in 1842, also in Paris, and was

heard at the Gewandhaus in Leipsic. In 1853 he settled in London as a teacher. Later he went to Vienna, and finally returned to his native city, Munich. Schachner composed an oratorio, Israel's Return from Babylon, which achieved considerable popularity in England. He also wrote two concertos; a Phantasiestück; some choral pieces and compositions for the piano.

Schack (shäk), Benedict. 1758-1826.

Sometimes spelled Cziak. Dramatic singer and composer, who was born at Mirowitz, Bohemia. He was a pupil of Freiberth in Vienna and studied composition in Prague with Anton Laube. He became chapelmaster to Prince Karolath in 1780, then sang in Vienna, Prague, Salzburg, Gratz and Munich, where he was pensioned in 1805. His voice was a tenor of great flexibility and power. He sang the roles of Tamino, Count Almaviva in Barber of Seville, and other parts. He was on intimate terms with Mozart, and it is said that Mozart often used to touch up Schack's scores for him. For him, Mozart wrote the role of Tamino. Schack was a good musician and a fine flute-player, and was beside extremely well educated. He composed several operas for Schikaneder's theatre; and others with Gerl, which were published between 1789 and 1793, among them Una cosa rara; Die Wiener Zeitung; and Don Quixote, an operetta, produced in 1792. His other works include six masses; three oratorios; two funeral cantatas; two requiems; graduals and offertorios.

Schad (shät), Joseph. 1812-1879.

German pianist and composer; born at Steinbach, Bavaria. Studied under Frölich at the School of Music of his native town and later with Aloys Schmitt at Frankfort. Schad traveled in various parts of Europe giving concerts and was successively professor of piano at the Geneva Conservatory, at Morges, Canton de Vaux in 1834 and at Bordeaux from 1847, where he was highly esteemed as a teacher of music. He died in the latter city. His compositions consist of a ballet, Frantzia; three nocturnes; études; duet; concert studies; a concerto; fantasias; dances, including waltzes and mazurkas, all for piano; orchestral transcriptions and many songs.

Schäffer (shĕf'-fĕr), August. 1814-1879.

Composer of operas, songs and choruses; born at Rheinsberg, Germany, and became a pupil of the chamber-musician, Breyer; then studied at Potsdam with Koch on the violin, piano with Böttcher, and with Schärtlich in theory. He next studied at Berlin from 1833 with Mendelssohn, and organ with Birnbach. He passed most of his life in Berlin, and died there. He wrote numerous duets of a humerous nature, also quartets, all of which became extremely popular. Among his operas are Emma von Falkenstein, and Junker Habakuk. Schäffer also wrote symphonies; string quartets; and many songs and choruses.

Schäffer, Julius. 1823-

Composer of songs and choral works; born at Crevese-in-the-Altmark, where his father was cantor. He studied theology at Halle, and while in that city became acquainted with Robert Franz, through whose influence and that of Gade, Mendelssohn and Schumann, whom he met through Franz, he took up the study of music seriously. He went to Berlin in 1850 and studied under Dehn. Five years later he was appointed musical director to the Grand Duke of Schwerin and founded and conducted the Schloss kirchenchor, modeled after the Berlin Theatre Choir. Schäffer next succeeded Reinecke in 1860 as musical director at the University and conductor of the Singakademie at Breslau. The title of royal musical director was conferred upon him in 1871 and that of professor in 1878. He wrote several text-books and excellent choral works, as well as many songs and part-songs, and was the author of a number of articles on musical affairs. Schäffer was one of the strongest champions of Robert Franz, with whom he allied himself at the time of the famous Spitta-Chrysander controversy over Franz's additional accompaniments to Bach's and Handel's scores.

Scharfe (shär'-fĕ), Gustav. 1835-1892.

Distinguished teacher of singing; also a barytone singer and a composer; born in Grimma, Saxony. For eleven years he was barytone singer in the Dresden Court Opera, taught music at the Dresden Conservatory

from 1874, and was appointed a professor there in 1880. He published a standard work, entitled Die Methodische entwickelung der Stimme.

*** Scharwenka (shär-vĕn'-kä), Franz Xavier. 1850-**

Distinguished pianist and composer; the younger of the two Scharwenka brothers. Xavier, as he is generally known, was born, like his brother, at Samter, Posen. He studied at Kullak's Berlin Akademie, where he was a pupil of Kullak and Wüerst, graduating with high honors in 1869. He immediately began to follow the profession of teaching. For the first ten years following his graduation he gave a series of chamber concerts annually with Sauret and H. Grünfeld. He early won considerable renown as a conductor and pianist, and in 1874 made tours through the United States and Europe, and in 1880 founded the Scharwenka Conservatory in Berlin, becoming its director and remaining in this position until 1891, when he came to New York and established his Conservatory there. Seven years later Scharwenka returned to Berlin to become director of the Klindworth-Scharwenka Conservatory and teacher of piano in the newly consolidated institution. He was appointed Court pianist to the Emperor of Austria and received the title of professor from Emperor William II. of Germany. For many years Scharwenka was correspondent of the Monthly Musical Record of London. He has composed numerous works which entitle him to rank among the best of the modern composers. Among them are a symphony in A minor; a concerto for piano; a piano quartet; a cello sonata; many songs; much church-music; arrangements of several compositions of Chopin and Hummel; and other works. The most popular of all are his well-known Polish dances. Scharwenka has also published a critical edition of Schumann's piano works.

*** Scharwenka, Ludwig Philipp. 1847-**

German pianist, composer and teacher who, with his brother, Xavier, has won considerable renown in connection with their Scharwenka Conservatory at Berlin, which Xavier founded, and which undertaking Philipp joined. Philipp Scharwenka was born at Samter, Posen, where his father was a successful architect. In

JULES FREDERIC EMILE MASSENET

The most popular of modern French composers was born in 1842 at Montaud. Massenet continued the work of Gounod, but used his own methods in doing it, all of his works bearing the stamp of his own individuality. His greatest works portray the tender passions, and he is especially successful in representing the eternal feminine.

He is essentially French in his music, in his personal temperament and in his operatic subjects. This is true of his Biblical works, "Herodiade" and "Mary Magdalen," as of the operas "Manon" or "La Navarraise," which are as characteristically French as anything he has produced.

JULES PERLHEIM (MME. MASSENET)

The most popular of modern French composers was born in 1842 at Montaubon. Massenet received the words of counsel, but real his own [illegible] doing it all of his own. During the [illegible] was indistinctly. His genius was [illegible] under previous, and is especially successful in representing the sexual [illegible].

He is essentially French in his music, in his personal temperament and in his operas [illegible]. This is true of his biblical work, "Herod" and "Mary Magdalen," as of the operas, "Manon" and "La Navarraise," which are as thoroughly French as anything [illegible].

that town he received his first musical education. In 1865 the family removed to Posen, and later to Berlin, where the musical studies of the two brothers were continued. At Berlin Philipp entered the renowned Kullak's Academy, where he studied under Richard Wüerst and Heinrich Dorn, becoming himself a member of the faculty in 1869 and teaching theory of music and composition. When his brother Xavier founded the Scharwenka Conservatory in 1880, Philipp joined him, taking charge of the composition and music theory classes, and with the exception of a brief intermission, he has remained in this position ever since, the school having in the meantime been consolidated with the Klindworth Conservatory. Scharwenka's fame as a composer has been firmly established since the publication of his opera, Sakuntula, in 1885. He has also written a number of compositions for the piano. His Dramatic Fantasy for full orchestra was awarded first prize by the German General Music Society. He has been especially praised for his Herbstfeier; his two choral cantatas; his festival overture, Dörper-Ganzweise, for chorus and piano, the latter being an especially brilliant composition. Besides these Scharwenka has produced two symphonies; an overture; chamber-music; dances in Chopin's style; scherzos and fantasies in the style of Robert Schumann; Arcadian suite; serenade; romance for violin and piano; in all about one hundred and twelve works. Philipp accompanied his brother to New York in 1891, but remained only a year, going back to Berlin to join Goldschmidt in the direction of the Conservatory. Scharwenka's talents are not confined to music. He is a gifted caricaturist, and illustrated with several wood-cuts Anton Notenquetscher, a satirical poem by Alexander Moskowski. He was married in 1880 to the violinist, Marianne Stresow, who is at present an instructor in the Scharwenka Conservatory.

Schauensée (show′-ĕn-zā), Franz Joseph Leonti Meyer von. 1720-1790.

Organist, dramatic and church composer; born at Lucerne. After a stirring life he became a priest in 1752. He studied the organ under Müller at Lucerne, and afterward succeeded him as organist at the convent of St. Liudgard there, and was also

a pupil of Galimberti. In 1731 he went to the Benedictine Abbey of St. John to finish his studies and learned to play on the harpsichord, violin and violoncello. He next studied composition and, after a period passed in the Cistercian Convent at St. Urban, he enrolled in a Swiss regiment in the service of the King of Sardinia, and was taken a prisoner at Nice during the campaign of 1742. Schauensée wrote eight operas and several concertos, besides a large number of church compositions, including seven masses; motets; many offertorios; litanies and hymns.

Schebest (shā′-bĕst), Agnes. 1813-1869.

Austrian mezzosoprano; born in Vienna; a noted singer in her day, and an extraordinarily popular member of the Dresden Court Theatre Company at the same time as the famous Mme. Schröder-Devrient. She first appeared in the opera company as a chorus singer, and afterwards sang small parts. She studied music with Mme. Werdy and made her debut in Dresden in Méhul's Joseph, sang at Budapest, Vienna, Carlsruhe and elsewhere in Germany, as well as in France and Italy. From 1836 to 1841 Mme. Schebest starred in German Opera. Her voice was a mezzo of great beauty. She sang and acted extremely well, especially in heroic parts. She was married in 1841 to Dr. David F. Strauss, himself a fine amateur musician and the author of the Life of Jesus. After her marriage the singer retired from the operatic stage. In 1857 she published an autobiography entitled Aus dem Leben einer Künstlerein. She died in Stuttgart in 1869.

Schechner-Waagen (shĕk″-nĕr vä′-gĕn), Nanette. 1806-1860.

German dramatic soprano, who from 1825 to 1835 was a member of German Opera companies in Vienna, Berlin and Munich. The Queen of Bavaria was her patroness and after a period of study with Grassini and Ronconi in Italy, the young singer appeared in Italian Opera in Munich, until 1827, devoting herself afterward to singing roles in German Opera. She sang in Weigl's Schweizer familie in Berlin and was especially successful in Don Giovanni and Euryanthe, and was unrivaled in the interpreta-

tion of the leading soprano roles in Fidelio, Iphigenia, Spontini's Vestalin and the operas of Weber, Gluck, Beethoven and Cimarosa. In 1832 she married an artist named Waagen, and three years later, owing to her ill health, retired from the operatic stage. Although she ranked high among German singers her career lasted only ten years. Her voice had great power and her acting was greatly admired.

Scheff (shĕf), Fritzi.

Young Austrian singer, of pleasing personality, possessed of a light, high soprano. She is an unique figure on the American lyrical stage, and has made a distinct mark in both grand and comic opera. She was born in Vienna, and is the daughter of Hortense Scheff Yäger, formerly prima donna in Wagnerian roles at the Imperial Opera, Vienna, and of Dr. Yäger, a physician and scientist, of Vienna. Her mother is still singing as a member of the Opera at Frankfort. Her real name was Fredericka Scheff. When she was five she sang in a church choir at Vienna. At eight she was spoken of as a prodigy. Fraulein Scheff studied music under the best masters in Dresden and Frankfort, and made her operatic debut at the Court Theatre at Frankfort when very young as Juliet in Gounod's opera. She then appeared in Faust, Cavalleria Rusticana, La Bohéme and Mignon, and after two years at Frankfort went to the Royal Opera at Munich, where Maurice Grau heard her sing and invited her to become a member of his Metropolitan Opera Company. She signed a three years' contract and came to America, appearing for the first time in this country in 1900 as Marzelline in Beethoven's Fidelio. She was received with much warmth, not only for her pure, high soprano of birdlike brilliancy but because of her youthful vivacity and piquant beauty of face and form. She became immediately one of the most popular members of the Metropolitan Opera Company that season, singing many roles, among them that of one of the Rhine Maidens in Das Rheingold and Gotterdämmerung, a Valkyrie in Die Walküre, the unseen forest-bird in Siegfried, Musetta in La Bohème, Zerlina in Don Giovanni, Cherubino in The Marriage of Figaro, Nedda in Pagliacci, and others. It was Padewrewski, who nicknamed her about this time, "the little deviling of grand opera." She returned to Europe and went to England, appearing at Covent Garden, London, with great success. She also sang at Windsor Castle by command of the late Queen Victoria, who presented the young singer with a diamond and turquoise bracelet. The following year, 1901, she was married to Fritz von Bardeleben, a captain of the German Hussars, who left his regiment to accompany her to America. That season she added Papagena in The Magic Flute and Asa in Paderewski's Manru to her repertory. Charles B. Dillingham, the American manager, after hearing Mme. Scheff sing at Covent Garden in London, made her an offer to go into comic opera. She accepted and in 1903 made her debut in light opera in Victor Herbert's Babette. Next she sang in The Two Roses, an operatic version of Goldsmith's She Stoops to Conquer, and this not being the success that was hoped for it the singer finished out her season in New York with Giroflé-Girofla, Boccaccio and Fatinitza, and other revivals of old comic opera successes. In 1905 Mme. Scheff sang for the first time the role of Fifi in Mlle. Modiste, a light opera of exceptional charm and worth, by Victor Herbert, which proved to be the most successful of anything in which she had previously appeared. The singer's predominating trait is her vivacity, and innumerable adjectives have been applied to her in praise of her melodious, well-trained voice, her perfect figure, her piquancy and inexhaustible good humor. There is no other singer on the American stage today who ranks with her in the field of comic opera.

Scheibe (shī'-bē), Johann Adolf. 1708-1776.

German musician; born at Leipsic. His father was an organ-builder and Adolf early took up the study of harpsichord and organ for pleasure. Circumstances forcing him to turn to music for a livelihood, he taught harpsichord for a while, finally going to Hamburg with the idea of writing an opera, but the theatre was closed soon after his arrival. So in 1737 he began publishing a weekly paper called Der Kritische Musikus (The Critical Musician). The publication was discontinued for a time, when Scheibe

became director to the Margrave of Brandenburg-Culmbach in 1740, but in 1745, the year after he was made Court conductor at Copenhagen, he issued an enlarged edition containing a number of controversial essays. Scheibe was superseded as conductor by Sarti in 1758, but he received a pension and remained at the Danish capital until his death, at which he left incomplete a four-volume work on composition (Über die Musikalische Komposition). His Abhandlung über das Recitativ (Treatise on Recitative) is in the second and third volumes of the Bibliothek der Künste und Wissenschaften. A Compendium musices theorico-practicum was left in manuscript, but he had published Abhandlung von den musikalischen Intervallen und Geschlechten, and Urstrung und Alter der Musik, insonderheit der Vocal musik, in which it was shown for the first time that part-music was the invention of northern peoples. Scheibe was a prolific composer, having written some two hundred church works; one hundred and fifty concertos for flute; and over thirty for violin; seventy symphonies; many trios and solos for clavier; sonatas; the Danish opera, Thusnelda; two oratorios; many cantatas; and songs.

Scheibler (shī'-blĕr), Johann Heinrich. 1777-1837.

Inventor of a tonometer, by which every note of the exactly equally tempered scale was produced. He was born at Montjoie, near Aix-la-Chapelle, and was by trade a silk manufacturer at Crefeld, where he spent most of his life, dying there in 1837 or 1838. He began experimenting with jewsharps about 1812, and then with the monochord in search of a better system of tuning. The result was the invention of an instrument with fifty-two chords. This instrument is now lost, but a later one of fifty-six chords is still preserved. In the Journal of the Society of Arts, March 5, 1880, the test which proved each fork of this instrument correct within a tenth of the double vibration is recorded. This invention and system of tuning is explained in Scheibler's pamphlet, Der physikalische und musikalisches Tonmesser, published in 1834. After Scheibler's death his works were collected and published by Schmüller in 1838 as Heinrich Scheibler's Schriften über musikalische und physikalische Tonmessung. It was at Scheibler's suggestion that the Congress of Physicists, held at Stuttgart in 1834, fixed the pitch of á at four hundred forty vibrations, which is called the Stuttgart pitch. According to his method a is two hundred twenty vibrations.

Scheidt (shīt), Samuel. 1587-1654.

One of the most famous organists who ever lived. Was a native of Halle, Germany, and is noteworthy as being the first to treat the working out of the choral in an artistic manner and in true organ style. He was the best known pupil of the famous Pieter Sweelinck, of Amsterdam, and was organist of the Moritzkirche and chapelmaster to the Margrave Christian William of Brandenburg at Halle, after living for several years at Hamburg. Scheidt's principal work was his Tabulatura nova in three volumes, first published in 1624 and republished in 1892, and which contains figured chorals, toccatas, fantasias, a mass, magnificats, psalms and hymns. He wrote other works, many of which were published in Hamburg, but they are not so well-known as the Tabulatura. Scheidt left a superb organ to the Church of St. Maurice at Halle.

Schein (shīn), Johann Hermann. 1586-1630.

One of the most noted German organists and composers of the Sixteenth Century. Son of the pastor of the Lutheran Church at Meissen. Born in Grünhaim, Saxony. Died at Leipsic. In 1599 he became a chorister in the Electoral Chapel at Dresden and received a scientific education at the Schulpforte there and at Leipsic University, where he studied jurisprudence. He became Court conductor at Weimar in 1613, and in 1615 returned to Leipsic as cantor of the Thomasschule, a position which he filled till his death. His compositions were avowedly written in imitation of the Italian composers and were among the first in Germany to show the influence of the new school of composition then arising in Italy. His most important work is Cantional oder Gesangbuch Augspurgischer Confession, which contains some three hundred choral melodies old and new to German and Italian words, harmonized for ordinary church use,

nearly a hundred of them being original. He also published Venus-Kranzlein, secular songs; Die Geistlichen Concerte; Cymbalum Sionium; Banchetto Musicale; dance tunes; and among the earliest of German music for strings, Opella Nova, Musica Divina, Musica boscareccia, Waldliederlein (Hunting or Forest Songs), Fontana d'Israel, Israelis Brünnlein, written in old madrigal style; Balletto pastorale; Dilletti pastorali; Villanelle; Studenten-Schmauss; and a twenty-four part Te Deum.

Schelble (shĕl'-blĕ), Johann Nepomuk. 1789-1837.

German conductor; born at Höfingen, in the Black Forest. Died at Frankfort. From 1800 to 1803 he was a choir-boy at the Marchthal Monastery; continued his studies under Weisse at Danaueschingen, and in 1807 set out for Darmstadt, where he studied under Vogler, later going to Stuttgart, where Krebs was his teacher. There, in 1812, he was Court singer and teacher at the Royal Institute of Music, but the next year went to Vienna, and remained there for three years as a tenor opera-singer, in the meantime composing. Though his voice was excellent his acting did not insure success, and, giving up the stage, he went to Frankfort to teach. There he was appointed director of the Akademie in 1817, but gave up the position in 1818 and founded a society of his own, which has become famous, called, after 1821, the Cäcilienverein. He is best known as the conductor of this society, a post which he held until about a year before his death, and under him it presented works by Mozart, Handel, Bach, Cherubini and other great composers and Mendelssohn choruses as well. In teaching Schelble drilled his pupils long on a few notes, to make them hear and give a tone in absolutely true pitch, and his method is still successfully employed. He composed the opera, Graf Adalbert; some cantatas; songs; and other vocal music; and sonatas for piano; but they have not endured.

Schicht (shĭkht), Johann Gottfried. 1753-1823.

German pianist, organist, conductor and composer. Born at Reichenau, Saxony. His father was a poor weaver, but Johann was adopted and educated by an uncle at Zittau, where he received a few clavier lessons from the organist, Trier. Otherwise he was self-taught in music. In 1776 he went to Leipsic to study law, but gave up his course and became accompanist at Hiller's concerts and also at the Gewandhaus concerts, when they were established in 1781. In 1785 Schicht was elected conductor of the Gewandhaus, and in 1810 was also appointed cantor at the Thomasschule. He composed the oratorios, Die Feier des Christen auf Golgotha, and Moses auf Sinai, and Das Ende des Gerechten; the choral motets, Herzlich lieb hab' ich dich, O Herr, Nach einer Prüfung kurzer Tage, and Jesus meine Zuversicht; cantatas; masses; motets; four Te Deums; nine settings to Leo's Miserere; the One Hundredth Psalm; a choralbuch containing one thousand two hundred and eighty-five pieces, of which over three hundred were original; and piano-music.

Schick (shĭk), Margaret Luise (Hamel). 1773-1809.

German soprano singer; born at Mayence, the daughter of a bassoon-player of that place. She studied with Steffani at Würzburg and with Hellmuth and Raghini at Mayence. She married Ernest Schick, the leader of the Court Orchestra, in 1791, and made her debut the following year at Mayence, then went to Hamburg and shortly afterward to Berlin, where she was appointed chamber-singer, remaining there till her death. Frau Schick was highly esteemed in her day as an artist of great gifts, second only to Mara, and especially successful as an interpreter of Gluck's operas. She also had striking success in the works of Salieri, Mozart and Martini. Her favorite roles were Susanna in the Marriage of Figaro and Zerlina in Don Giovanni. From 1794 Frau Schick sang at the Royal Opera, Berlin, with much success.

Schiller (shĭl'-lĕr), Madeline.

Gifted pianist, who was born in London, the daughter of an English citizen of German descent. She was a pupil of Benjamin R. Isaacs and for a short time of Benedict and Hallé, but really formed her own style and was mainly self-taught. After a short time spent in study with Moscheles at Leipsic Miss Schiller made her debut at a Gewandhaus concert, playing Mendelssohn's G minor concerto. She

then toured Australia, and upon her return was married to Marcus Elmer Bennett, of Boston. She resided in Boston for several years and traveled throughout the United States, giving concerts; and, following a second tour of Australia, she traveled through Europe. She has won the admiration of musicians by her spirited and refined interpretation of classic and modern piano-music. Mrs. Bennett at present resides in New York.

Schilling (shĭl'-ling), Gustav. 1805-1880.

Well-known German writer, theorist and teacher, who was born at Schwiegershausen, Hanover, and studied theology at Göttingen and Halle Universities, graduating from those institutions before he turned his attention to music. He became director of a music school at Stuttgart in 1830, and then left Germany, coming to America. Schilling settled first in New York, where he was appointed director of a music school in 1857. He next went to Montreal, where he taught, and finally located in Burlington, Neb., where he died. He was the author of a large number of theoretical works, including an encyclopædia; a handbook of music; Esthetics of Music, in two volumes; a collection of biographical sketches; Dictionary of Musical Words; Polyphonomios, a book relating to harmony; a work on acoustics; and others. He also rewrote Philip Emanuel Bach's Piano School. The work by which Schilling will be chiefly remembered is his Encyclopædia of General Musical Knowledge, in seven volumes. This book is much esteemed in Germany. Many of his works called forth much criticism. Schilling's life was filled with adversity and his was a restless spirit, never content for any length of time in one place.

Schimon (shē'-mōn), Adolf. 1820-1887.

Austrian composer and singing-teacher, famous in his day, who was the son of an artist. Was born at Vienna, and studied at the Paris Conservatory with Halévy and Berton, and first appeared in England about 1850. In 1844 Schimon produced an opera called Stradella, in Florence, and in 1858 Flotow produced his comic opera, List um List, at Schwerin. After that he seems to have devoted

himself almost wholly to teaching. He was professor of singing at Leipsic from 1874 to 1877 and also taught at the Munich Royal Music School. In 1872 he married the vocalist, Anna Regan, who was many years his junior. For a time he was connected with Her Majesty's Theatre in London and with the Italian Opera in Paris. Schimon wrote, besides the operas mentioned, songs in many languages; a violin sonata; string quartet; music for the piano; and edited many vocal works by Italian masters.

Schimon, Anna Regan. 1841-1902.

Bohemian singer; exceedingly popular in her day; who was born at Aich, near Carlsbad. Studied first with Mme. Schubert, then became a pupil of Mme. Sabatier-Ungher, the great contralto singer, whom she accompanied to Florence, remaining there till 1864. Anna Regan made her debut at Sienna; appeared with success in other cities of Italy, in Hanover and St. Petersburg, and visited London in 1869 and Vienna in 1870. In 1872 she married the well-known composer and teacher, Adolf Schimon, and made with him many tours, chiefly in England. She was chamber-singer to the Grand Duchess Helena in St. Petersburg, where she sang in three of the seven concerts given by Berlioz, and was a favorite vocalist at the Gewandhaus concerts in Leipsic. After her husband's death Mme. Schimon went to Munich and became a teacher there.

Schindler (shĭnt'-ler), Anton. 1796-1864.

Austrian musician and writer; the friend and biographer of Beethoven, who has won the name of Beethoven's Boswell. Born at Medl, in Moravia. He early began to study the violin, and kept up his practise in an amateur orchestra after he had begun to study law at the Vienna University. He also wrote for musical papers there, and in 1814 met Beethoven, who took a fancy to him, which ripened into friendship. In 1819 he became a sort of secretary to the composer and in 1822 went to live with him. But Beethoven became irritable, and in 1824 they quarreled and parted; but when the great master returned to Vienna in 1826, in a dying condition, Schindler went to him and stayed with him until his

death. Beethoven's papers passed to Schindler and Breuning, and on the death of the latter all came into Schindler's hands. Possessed of these and with his intimate knowledge of the master he wrote a number of articles, one in 1831 on Beethoven and Schubert, and at last published his Biographie Ludwig von Beethoven in 1840 at Münster, where he had become director of the Akademie in 1831. This work has gone through three editions, the later editions having, in addition, his account of Beethoven at Paris, published separately in 1842. An English translation by Moscheles in two volumes, called the Life of Beethoven, including his correspondence with his friends, came out in London in 1841. While in Vienna Schindler was conductor of the Josefstadt Theatre. He went from Münster to be chapelmaster at Aix-la-Chapelle in 1835, but in 1842 returned, and later removed to Bockenheim, where he died.

Schira (shē′-rä), Francesco. 1815-1883.

Italian composer and teacher of singing; born at Malta and descended from a family of Milanese origin, but who resided for a greater part of his life in London, and there was highly esteemed as a teacher. He studied counterpoint at the Milan Conservatory with Basily till 1832. Was conductor of the Theatre of Santo Carlos, Lisbon, and professor of music at the Conservatory there, but removed to Paris in 1842. Later he went to London, where he was successively conductor at the Princess and Drury Lane Theatres and at Covent Garden, and also taught singing. In London Schira wrote and produced a large number of operas and also composed much vocal and chamber-music and many pieces for the organ. Of his operas, Elena e Malvina; I cavalieri di Valenza; Mina; Nicolo; Theresa; and The Orphan of Geneva may be mentioned. His cantata, The Lord of Burleigh, was given at the Birmingham Festival in 1873 and was a success. He also wrote an operetta, The Earring. As a composer Schira was reckoned among the composers of the genuine Italian type and as a teacher ranked exceedingly high. He was made an officer of the Crown of Italy, this honor being conferred upon him by the late King Humbert.

Schirmacher (shēr-mäkh-ĕr), Dora. 1857-

Gifted pianist; born in Liverpool; the daughter of a highly esteemed teacher of music. She studied at the Leipsic Conservatory of Music from 1872 to 1877 with Wenzel and Reinecke, winning the Mendelssohn prize for her proficiency. She made her debut at the Gewandhaus in Leipsic in 1877, and the same year was heard successfully at the Crystal Palace, London, and at the London Popular concerts. Since then she has appeared in the English provinces, on the Continent, and has played at Liverpool, Manchester, Amsterdam and other cities. Miss Schirmacher has composed and published a suite; a valse-caprice; a sonata; serenade; evening song; and other compositions for the piano.

Schlaeger (shlā′-gĕr), Hans. 1820-1885.

Dramatic and church composer and conductor, who was born at Filskirchen, Upper Austria. He was a pupil of Gruber, a violinist in the capitulary of St. Florian, where he was a choir-boy, then of Preyer at Vienna, and from 1844 to 1861 he was choirmaster of the Männergesangverein. In 1851 Schlaeger became professor of singing at the Academy of Music, then chapelmaster of the Salzburg Cathedral and director of the Mozarteum, resigning this post upon his marriage, in 1867, to the Countess Zichy. He died in Salzburg. Schlaeger composed the operas, Heinrich and Ilse and Hans Haidekukuk, both produced at Salzburg. He wrote besides a symphonic tone-picture, Waldmeisters Brautfahrt; prize string quartet; three masses with orchestra; symphonies; a mass for bass voices; graduals; and also other instrumental music.

Schleinitz (shlī′-nĭts), Heinrich Conrad. 1805-1881.

German musician; the son of a schoolmaster. Zechanitz, Saxony, was his birthplace, but authorities differ as to when he was born, 1802 and 1807 being given as well as 1805, which is probably the correct date. Conrad was a pupil of the Thomasschule, studied law, took the doctor's degree and had a thriving practise. He had also been trained in music, being tenor soloist at the Halle Festival of 1830.

He also sang at Leipsic in the Elijah in 1848; and was on the board of managers of the Gewandhaus, being chiefly instrumental in placing Mendelssohn in charge of the concerts in 1835. He became an intimate friend of the great composer, who dedicated to him the music of Midsummer Night's Dream, and it was for his birthday that Mendelssohn's last piece, Nachtlied, was written. On Mendelssohn's death, in 1847, Schleinitz gave up his practise to become president of the Conservatory which he himself had helped to establish, and started in connection with it the Mendelssohn Fund. He continued his duties there and at the Gewandhaus up to his death, although almost blind in his later years. He possessed many letters of Mendelssohn as well as several manuscript scores.

Schlesinger (shlā'-zĭng-ĕr), Sebastian Benson. 1837-

He was born in Hamburg, but came to the United States when he was but thirteen years of age and studied principally at Boston, a large part of the time with the late Otto Dresel. For seventeen years Schlesinger was Imperial German consul at Boston, but kept up his interest in music and was a most distinguished and gifted amateur musician and composer. In 1899 he moved to Paris. He published over one hundred and twenty songs, which received the approval of Robert Franz, M. Bruch and other composers of note. He also wrote considerable piano-music; an Albumblatt; six melodic etudes; nocturnes; improvisations; an impromptu-caprice; and a wedding-march.

Schletterer (shlĕt'-tĕr-ĕr), Hans Michel. 1824-1894.

German violinist, teacher, composer and writer; born at Ansbach, where he received his early training under Ott, Dürrner and Mayer. Later on he continued his studies under Spohr and Kraushaar at Cassel, and finished under David and Richter at Leipsic. He taught at Finstigen Seminary, Lorraine, from 1845 to 1847; was director of music at Zweibrücken for the next eight years, and of Heidelberg University from 1854 to 1858. He then went as chapelmaster of the Protestant Church and teacher of singing in Stetten's Institute to Augsburg, where he remained until his death, and where he founded and became director of the Oratorio Society in 1865 and the Augsburg School of Music. He composed the oratorios, Dornröschen, Pharos Tochter, Der erfüllte Traum, and Vater Beatus; the cantatas, Jephthas Tochter, and Lasset die Kindlein; the choruses, Ostermorgen, and Thürmerlied; seventeen books of choruses; Die kirchlichen Festzeiten; psalms; and songs. He also wrote two Chorgesangschules (Methods for part-singing), one for schools, the other for male choruses; and a violin method; edited many classical works in piano score; and published a catalog of Spohr's works. He is the author of a number of historical and theoretical musical works.

Schlösser (shlĕs-sĕr), Adolf. 1830-

Son of Louis Schlösser. Was born at Darmstadt, and was educated by his father. He became a gifted pianist, made his debut at Frankfort, and gave recitals in France and Germany. In 1854 he removed to London, where he became a noted teacher, being connected with the Royal Academy of Music as an instructor. Schlösser's "Schumann Evenings" in London did much to make the works of that gifted composer known to the people of England. He wrote a quartet for piano and strings; an idyll; trio; fantaisiestück; a suite in D minor; and set of twenty-four studies for the piano; songs; an Ave Maria; and other vocal pieces.

Schlösser, Louis. 1800-1886.

German dramatic composer, conductor and violinist, who was born at Darmstadt. Studied first with Rinck and later in Vienna, where he was a pupil of Seyfried, Salieri and Mayseder. He was also a student at the Paris Conservatory, studying violin with Kreutzer and composition with Lesueur. Going to Darmstadt Schlösser became first leader and then conductor of the Court band. He wrote five operas, the best known being Granada, and Das Leben Kapitän Hector; a melodrama, Die Jahreszeiten; an operetta, Benvenuto Cellini; incidental music to Faust; a mass; choruses, and other sacred music; overtures; symphonies; polonaise for violin and orchestra; themes for the same; concertino for horn and orchestra; sonatas for piano; and much other instrumental music.

Schmidt (shmĭt), Johann Philipp Samuel. 1779-1853.

Amateur pianist and composer; born at Königsberg. Son of a councillor, he entered upon official duties in 1801, and became councillor of the Prussian government in 1819. He had studied music from the age of seven, under Schultz, Halter, Richter and Schoenebeck. He published a piano concerto at Offenbach and brought out his first opera, Der Schlaftrank, in Königsberg in 1792. After 1806 Schmidt had to support himself by giving piano lessons and concerts, and from that time he kept up his association with musical affairs. He contributed to Berlin and Leipsic papers, and was musical critic of the Spenersche Zeitung for thirty years. He published piano arrangements of symphonies and quartets by Haydn and Mozart and of Radziwill's Faust, and composed ten operas for Königsberg and Berlin, the last, Alfred der Grosse, in 1830. He also wrote eighteen cantatas; nine masses; oratorios; symphonies; quartets; quintets; and other music for strings, much of which was published.

Schmitt (shmĭt), Aloys. 1788-1866.

Pianist and excellent teacher; born at Erlenbach, in Bavaria. His father taught him until he was fourteen years old, when he went to Offenbach to study composition of André. In 1816 he went to Frankfort and began to teach; then went to Berlin and finally to Hanover, where he was Court organist until 1829, when he returned to Frankfort. He was very fond of traveling and this somewhat interfered with his otherwise prominent success as a teacher. He wrote many compositions in the substantial style of the old school, among them being the operas, Die Tochter der Wüste, Valeria, Der Doppelprozess, and Das Osterfest zu Paderborn; the oratorios, Ruth, and Moses; symphonies, concertos, trios, sonatas, études, rondos, quartets, variations, and other pieces for piano; overtures for orchestra; some songs and part-songs.

Schmitt, George Aloys. 1827-1902.

German composer and conductor; born at Hanover; a son of Aloys Schmitt, the eminent pianist and teacher. George studied with his father and with Vollweiler at Heidelberg university in counterpoint. After tours as a pianist through Germany, France, Belgium and Algiers he visited London, became theatre conductor at Aix-la-Chapelle, Würzburg and other cities, and from 1857 to 1892 was Court conductor at Schwerin, where he greatly improved the musical conditions, and especially raised the standard of opera. From 1893 Schmitt was director of the Dreyssigsche Singakademie at Dresden. In 1893 he undertook the direction of the Teachers' Choral Society of Dresden. He died of an apoplectic stroke while conducting his own In Memoriam. He composed the operas, Trilby, Das Wundwasser, and Maienzauber; incidental music to plays; overtures, and other orchestral works; string quartets; piano trios, and other works for that instrument; and songs. He also arranged the fragments of Mozart's C minor mass into a complete work. His best composition was a festival cantata.

Schmitt, Hans. 1835-

Distinguished Bohemian piano-teacher; born at Koben. In 1846 he became a pupil of the Prague Conservatory, making a special study of the oboe, and in 1851 became a member of the orchestra of the Bucharest Opera. In 1855 he removed to Vienna, where he was engaged at the Burgtheatre and in 1867 at the Imperial Opera, but on account of throat trouble he had to give up his instruments. In 1860 he entered Dachs' piano class at the Vienna Conservatory, and on finishing his course in 1862 was awarded the silver medal and given an appointment as teacher. He later became professor and has made a fine reputation. He has written important educational works, notably three hundred and thirty Etuden ohne Oktavenspannung (studies without octave stretches); one hundred and twenty kleine Stüucke zum Vortrage; Fundament der Klaviertecknik; Zirkelbungen in Skalen und Akkorden; Vade mecum; a school edition of Clementi's Gradus; Repertoirestudien, progressive order of material for teaching; Schule des Geshörs (vocal method); a treatise, Das Pedal des Klaviers; also character-pieces for piano; a concert-piece for violin; songs; and the opera, Bruna, for which he wrote both libretto and music.

Schnabel (shnä'-bĕl), Josef Ignaz. 1767-1831.

German composer and teacher. Born at Naumburg-on-Queiss, in Silesia. Died at Breslau. He learned the principles of violin and piano-playing from his father, a singer in the Naumburg Cathedral, but further study was made temporarily impossible by deafness. On recovering his hearing he continued his studies by himself and obtained a place as teacher at Paritz. In 1797 he removed to Breslau, which was henceforth his home, and there he was successively organist of St. Clara, first violin of St. Vincent's and of the theatre orchestra and chapelmaster of the Cathedral. He became professor of the newly established Catholic Seminary in 1812, and shortly afterwards director of that school and of the Royal Institute for Church-music. His sacred works include numerous masses; graduals; psalms; hymns; cantatas; lamentations and responses for Holy Week; offertories; Te Deums; and salve reginas. He also wrote male quartets and songs; a quintet for guitar, two violins, viola, and cello; a clarinet concerto; marches, and other compositions for wind-instruments.

Schnecker (shnĕk'-ĕr), Peter August. 1850-

Organist, composer and teacher. Born at Hesse-Darmstadt. He received his first music lessons in piano and violin at Leipsic, but came to America in 1865 and settled in New York, where he studied organ, harmony and counterpoint under Samuel P. Warren. Became assistant organist of St. Thomas' Church in 1870, a post which he held for ten years, and organist and choirmaster of the West Presbyterian Church in 1872, a post which he still holds. In 1874 he studied composition at the Leipsic Conservatory. He is a prolific composer, especially of church-music, having composed as much in this line presumably as any other musician in this country. He is a prominent member of the New York Manuscript Society.

Schneider (shnī'-dĕr), Georg Abraham. 1770-1839.

German oboist and composer; born at Darmstadt, where he was instructed on several instruments by the town musician and in harmony by his stepfather the Cantor Portmann. He was taken into the service of the King at Berlin, where he became a member of the Royal Orchestra and established subscription concerts. For two years he conducted at the theatre in Reval, but in 1816 he was back again in Berlin, where he spent the rest of his life as conductor of the Royal Opera. A prolific composer, his works include the operas, Der Orakelspruch, Aucassin und Nicolette, Die Verschwornen, Der Traum, and Der Werwolf; Cardillac, a melodrama; ballets; entr'-actes; incidental music to plays; the oratorios, Die Pilgrime von Golgotha, and Die Geburt Christi; cantatas; masses; a few symphonies; and many smaller works, concertos, quartets, trios, etc., mostly for wind-instruments.

Schneider, Johann Christian Friedrich. 1786-1853.

Able church and dramatic composer and conductor; born at Alt-Waltersdorf, Saxony. His father gave him his first music lessons, and he began composing when only ten years old. He entered the Zittau Gymnasium in 1798 and studied with Cantor Schönfelder and Unger. He entered Leipsic University in 1805, and while there improved so rapidly in music that in 1807 he was made organist at St. Paul's Church. In 1812 he obtained the position of organist at St. Thomas' Church, where he remained until 1821, when he became conductor to the Duke of Dessau, an office he filled until his death. In Dessau he founded a musical institute in 1829 and organized a Liedertafel, Singakademie and choral society. As a composer Schneider's reputation rests chiefly on his oratorios, which were given at the great Elbe and Rhine Musical Festivals. These were The Last Judgment; The Deluge; Absalom; The Lord Jesus Christ; The Infancy of Christ; Gideon; Paradise Lost; Pharaoh; Gethsemane and Golgotha. He also wrote fourteen masses; a Te Deum, a Gloria and five hymns; twenty-five cantatas; operas; sonatas; symphonies; overtures; concertos; and many songs. He was a member of the Berlin and Stockholm Academies and received the degree of Doctor of Music.

Schneider, Johann Gottlob. 1789-1864.

Celebrated German organist; brother of Friedrich Schneider; was born at

Altgersdorf, Saxony. When only five years old he began to play violin, piano and organ, and even some wind-instruments. He studied organ under Unger at Zittau, and in 1810 entered Leipsic University as a law student. In 1811 he succeeded his brother as organist at the University Church, and was singing-teacher at the Rathsfriedschule. In 1812 he became organist of the Church of St. Peter and St. Paul at Gorlitz; founded a singing society there, and gave organ concerts at Dresden, Leipsic and other nearby cities. In 1825 he played at the Elbe Musical Festival at Magdeburg with such distinguished success as to receive the appointment of Court organist to the King of Saxony, a position which he held until his death in Dresden. He became musical director of the Dreyssig Singakademie in 1830, and in 1833 was heard in London. He was a wonderful teacher, and as an organ virtuoso was considered of the first rank. As a composer he left very little, only some fugues, preludes, and fantasias for organ, and a few songs.

Schneider, Johann Julius. 1805-1885.

Excellent pianist and organist and a composer. Was born in Berlin. He studied piano of Ludwig Berger, August Wilhelm Bach and Türrschmidt, composition with Bernhard Klein and organ with Hausmann. In 1829 he founded a Liedertafel and was made organist and cantor of the Friedrichwerder Church, where he established a liturgical choir in 1852. In 1835 he became teacher of singing at the Municipal Industrial School, a position he held twenty-three years. In 1837 he became Royal Music Director, and in 1854 he was teacher of composition, singing and organ at the Royal Institute for Church-Music. In 1869 he was made Royal inspector of organs. He founded a choral society for mixed voices in 1836, and in 1844 he began three years of conductorship of the Potsdam Society for Classical Chamber-Music. His compositions include a mass; Te Deum; psalms; the oratorios, Die Heilige Nacht, and Luther; cantatas for various festivals and celebrations, and other music.

Schnyder von Wartensee (shnē'-dĕr fŏn vär'-tĕn-zā), Xavier. 1786-1868.

Piano teacher and composer; born of a noble family at Lucerne. Until

1810 he studied music alone, and then went to Zurich and to Vienna, hoping to study with Beethoven, but, disappointed in this, he became the pupil of Kienlen. He returned to Switzerland and taught for a while at the Pestalozzian Institute at Yverdun. In 1817 he settled at Frankfort, where he spent the rest of his life as a teacher of composition and director of different musical institutions. He was a man of unusual ability; wrote both poetry and prose, and often contributed articles to the Allgemeine Musikalische Zeitung and the Cäcilia. His compositions included a fairy opera, Fortunat mit dem Säckel und Wunschhütlein; oratorio, Zeit und Ewigkeit; two symphonies; many Swiss male choruses; cantatas, and songs, both sacred and secular; and a piano sonata.

Schoberlechner (shō'-bĕr-lĕkh-nĕr), Franz. 1797-1843.

Pianist and dramatic composer; born in Vienna. His talent developed very early and was fostered by Hummel, who was his first teacher, and composed his second concerto in C especially for his promising pupil, who played it in public when he was only ten years old. Under the patronage of Prince Esterhazy Schoberlechner was then sent to Förster in Vienna, and in 1814 he began to travel in Italy and Austria. The following year he was appointed chapelmaster to the Duchess of Lucca, and in 1820 returned to Vienna. Three years after he went to St. Petersburg, where he married Sophie dell' Occa, daughter of a singing-master. After touring Germany and Italy they returned to St. Petersburg, and Mme. Schoberlechner filled a three-years' engagement in Italian Opera there, singing her husband's opera, Il Barone di Dolzheim, with moderate success. At the close of her engagement in Italian Opera, in 1830, Schoberlechner and his wife took up concert touring again, traveling through Italy and Germany for several years, then retiring to a country-place near Florence, where in 1843 Schoberlechner died and Mme. Schoberlechner twenty years later. Schoberlechner's compositions are I Virtuosi teatrali, Gli Arabi nelle Gallie, Der junge Onkel, Il Barone di Dolzheim, and Rossane, all operas; overture for orchestra; string quartet; requiem; thèmes variés for piano and orchestra; besides much piano-music.

Schoenfeld (shā'-nĕ-fĕlt), Henry. 1857-

Composer and pianist; born of German parentage in Milwaukee, Wis. Was first taught piano and composition by his father, a violoncellist who had studied at Weimar. He went to Leipsic to the Conservatory when he was eighteen, where he studied composition and instrumentation under Carl Reinecke and Leo Grill, piano under Papperitz, conducting and ensemble playing under Henry Schradieck and violin under Friedrich Hermann. He won a composition prize for a piece for chorus and orchestra, which he conducted at the Gewandhaus. Later he studied composition for a year under Eduard Lassen at Weimar. After a concert tour through northern Germany he returned to America, settling in Chicago, where he was one of the faculty of the Hershey School of Music and conductor of several musical societies, among them being the Germania Male Choral Society. He has written some excellent compositions, like Dvořák, sometimes using negro melodies as a basis, as in his Suite Op. 15. His Rural Symphony won a prize offered by the National Conservatory, and in 1899 he won the Marteau prize for the best American sonata for piano and violin. Other compositions are the overtures, In the Sunny South, and The American Flag; Springtime Symphony; Liberty, a heroic fantasy; Serenade and Intermezzo for orchestra; Gypsy Melodies for orchestra; The Three Indians, an ode for male chorus and orchestra; many minor pieces for orchestra and violin music. Of his piano-music the collection called The Festival contains some good numbers for children; others are Kleine Tanz Suite; impromptu; prelude; the collection called Mysteries of the Woodland; and his valse caprice.

Scholtz (shôlts), Hermann. 1845-

Excellent pianist and teacher; born at Breslau. In 1865 he went to Leipsic for two years' study under Carl Riedel and Plaidy, then to Munich, where at the Royal School of Music his teachers were Rheinberger in composition and theory, and von Bülow in piano. He taught in this institution from 1860 to 1875 then went to Dresden, where in 1880 he was made Royal Saxon chamber-virtuoso. A fine pianist and teacher,

he is also a composer of ability and has written a sonata in G minor; a concerto for piano; Passaglia in D minor; Lyrische Blätter, a set of delightful lyrics; Traumbilder; Stimmungsbilder; Album-blätter; a trio for piano and strings; Mädchenlieder; and a careful and scholarly edition of Chopin's piano compositions.

Scholz (shôlts), Bernhard. 1835-

Dramatic composer; born at Mayence, where for a time he studied under Ernst Pauer, going to Berlin to study with Dehn in 1855. The following year he taught at the Royal School of Music at Munich, and from 1859 to 1865 he was conductor at the Hanover Theatre. From 1865 to 1866 he conducted for the Cherubini Society in Florence. In 1871 he became concert conductor for the Breslau Orchestral Society, a position which he held till 1883, when he became director of the Hoch Conservatory at Frankfort. The following year he began to conduct the Rühl Gesangverein. He has written the operas Die vornehmen Wirthe; Ziethen' sche Husaren; Carlo Rosa; Der Trompeter von Säkkingen; Golo; Morgiane and Ingo. Also Das Lied von der Glocke and Das Siegesfest, for chorus and orchestra; overtures to Iphigenia and Im Freien; capriccio for piano with orchestra; the symphonic poem, Malinconia; string quartets; waltzes; symphony, etc.

Schönberger (shān'-bĕrkh-ĕr), Benno. 1863-

Pianist and composer; born at Vienna, where he studied counterpoint of Bruckner, composition of Volkmann, and piano of Anton Door at the Conservatory until 1874, when he joined the Hellmesberger Quartet and began to give recitals. After further study with Liszt and Anton Door he went on a concert tour through Austria, Belgium, Germany and Russia in 1878, and the following year played in Dresden, Frankfort and Leipsic. In 1880 he gave concerts in Berlin, then taught in Vienna until 1885, going to Sweden in 1886 and to London. He made a concert tour of America during 1894. He has written three rhapsodies; three sonatas; Phantasiestücke; Polonaise; waltz in A flat; Bolero; Novelletten and two silhouettes; all for piano, besides forty songs.

Schott (shôt), Anton. 1846-

Famous tenor, who excelled especially in Wagnerian roles. He was born at Staufeneck, in Swabia, and was educated at the military academy at Ludwigsburg, serving as an officer in the artillery from 1865 to 1871. At the close of the campaign he went on the operatic stage, making his debut as Max in Der Freischütz at Frankfort. After an engagement at the Munich opera he went to Berlin, where he sang from 1872 to 1875, later appearing at Schwerin and Hanover, besides making many concert tours. In London Schott sang in Lohengrin and Tannhäuser and in 1881 created the part of Azum in Stanford's Veiled Prophet of Khorassan on its production in Hanover. He came to America in 1885 to appear in Wagnerian roles in New York under the management of Dr. Damrosch and there sang the part of Tannhäuser with great success. For a number of years after quitting the operatic stage he was heard in concert. Schott was considered one of the greatest operatic tenors in his day and his repertory included besides the Wagnerian roles, those of Manrico in Il Trovatore, Raoul, Robert le Diable, Masaniello, John of Leyden and Benvenuto Cellini.

Schradieck (shrä'-dĕk), Henry. 1846-

Noted violinist, teacher and conductor; born at Hamburg. Was first taught by his father, a violin teacher, then studied at the Brussels Conservatory, from 1857 to 1858, with Léonard, and from 1859 to 1861 with David at Leipsic. In 1863 he became leader of a private orchestra at Bremen; was a teacher at the Moscow Conservatory from 1864 to 1868, then leader of the Philharmonic concerts in Hamburg, and from 1874 to 1882, leader with Röntgen of the Gewandhaus Orchestra and the theatre orchestra at Leipsic. He also taught for a time at the Leipsic Conservatory. In 1883 Schradieck came to America and was professor of violin at the Cincinnati Conservatory until 1889, when he returned to his native country to again become leader of the Hamburg Philharmonic Society. In 1894 he again came to America and settled in New York, becoming head of the National Conservatory. Later he was appointed head of the violin department of the

Broad Street Conservatory, Philadelphia, a post he still holds, although he resides in Brooklyn. Schradieck is highly regarded as a musician and has published many valuable technical studies for violin; a Guide to the Study of Chords; Finger Exercises and The First Position. He has also composed twenty-five studies for his instrument.

Schreck (shrĕk), Gustav. 1849-

Teacher and composer; was born at Zeulenroda. From 1868 to 1870 he studied at the Leipsic Conservatory, under Jadassohn, Papperitz and Plaidy. For three years he taught in the Gymnasium of Wiborg, in Finland, then settled in Leipsic. In 1885 he became teacher of composition and theory at the Leipsic Conservatory, and in 1892 music-director of the Thomasschule, and cantor and conductor of the Thomanerchor. Among his compositions are the concert-cantatas Begrüssung des Meeres and König Fjalar; much church-music; the oratorio Christus der Auferstandene, performed at a Gewandhaus concert; an oboe-concerto; and a Phantasie und Doppelfugue for organ and orchestra.

Schröder (shrä'-dĕr), Alwin. 1855-

German cellist, who together with his brothers, Herman, Carl and Franz, founded in 1871 the Schröder Quartet. He first studied the piano, but was atracted to the cello, and attained considerable prominence as a player on that instrument. Alwin Schröder studied music with his father and his brother, Hermann, and then took up his studies in piano under André, the violin under De Ahna and theory under W. Tappert, but was a self-taught cellist. In 1875 after the dissolution of the quartet, Schröder became first cello in Liebig's Concert Orchestra, went later to Hamburg and in 1880 was assistant to Carl Schröder at Leipsic, whom he succeeded the following year in the Gewandhaus concerts and as teacher at the Conservatory. In 1886 he came to America, settling in Boston as first cellist of the Boston Symphony Orchestra, and a member of the Kneisel Quartet, and at present holds those positions.

Schröder, Carl. 1848-

Distinguished cellist and conductor; was born at Quedlinburg, Germany.

Studied music under Concertmaster Drechsler at Dessau and under F. Hiel, a noted composer of Berlin. After having filled satisfactorily the position of conductor at Kroll's Theatre, Berlin, from 1871 to 1873, he entered the orchestra of the Court Theatre at Braunschweig as first cello player. In 1871 he formed with his brothers, Hermann, Alwin and Franz, a traveling quartet party, which was broken up in 1873, when he received the appointment of principal cellist in the Court band at Brunswick. He was called to Leipsic in 1874 to become solo cellist at the Gewandhaus and theatre orchestras, and remained in that city till 1881, also teaching at the Conservatory. Going to Sondershausen in 1881 he founded there a conservatory, and also conducted the Court orchestra. From 1886 to 1891, Schröder consecutively held positions as conductor for the opera at Rotterdam, Berlin and Hamburg, then returned to his former position at Sondershausen, which he resigned in the spring of 1907 to go again to Leipsic, where he is at present one of the conductors of the Philharmonic concerts. Schröder has composed chiefly pieces for the cello, but also has to his credit, a number of orchestral works; some string quartets; songs and pieces for the piano. Of the numerous instruction books that he has written, one entitled Conductors' Catechism has been translated into English.

*** Schröder, Hermann. 1843-**

German composer, conductor and writer; born at Quedlinburg. He received his early instruction in violin-playing and in theory at Magdeburg, studying with A. Ritter. In 1866 he became concertmaster at Pawlowsk, near St. Petersburg; the following year was solo violinist of the Bilse Orchestra at Berlin, and from 1868 to 1871 was leader and first violinist of the quartet, formed by the four Schröder brothers. In 1874 he established a music school at Berlin, and since 1885 has been a member of the faculty at the Royal Academical Institute for church-music in Berlin. He has composed many études for the violin; much orchestral and chamber music and is besides, the author of many treatises and standard text-books on string music and of a method for the violin.

Schröder-Devrient (shrā'-dĕr dā'-frī-ĕnt), Wilhelmina. 1804-1860.

Great dramatic singer and operatic tragedienne, who in dramatic power, feeling and fascination, has never been surpassed. She came of histrionic stock, her mother, Sophia Schröder, being compared to the great Sarah Siddons. Her father was a barytone singer. Wilhelmina was born at Hamburg and her childhood was passed with her parents, wandering about Germany, playing and singing in the various towns. At last they settled for a time at Prague and later removed to Vienna. Wilhelmina was at first trained as a dancer and later developed into an accomplished actress. She studied music under Joseph Mazzatti at Vienna, and in 1821, when she was seventeen years old, made her first operatic appearance there as Pamina in The Magic Flute. Later she sang Agatha in Der Freischütz, which secured her the approval and friendship of Weber. Her greatest fame and trimuph followed her appearance in Fidelio, her conception of which, was thoroughly approved of, even by its composer, the arbitrary Beethoven. In 1823 she went to Dresden and was to some extent connected with the Dresden Opera for twenty years, being on good terms with many of the famous composers, among them Wagner, in whose Rienzi, The Flying Dutchman and Tannhäuser she appeared. She married Karl Devrient, an actor, but after five years divorced him, retaining her four children. In 1847 Mme. Schröder-Devrient married a second time, her husband, Herr von Doring, shortly after wasting all her earnings in gambling. Her third and last marriage, occurred in 1850, to a Russian, named von Bock, a thoroughly worthy man. Mme. Schröder-Devrient, as she was always known, made her Paris debut in 1830 and was heard in London in 1837, where she appeared in German and Italian Opera and frequently sang in concerts. Besides singing in the operas mentioned, she also appeared in Faniska by Cherubini and in Spohr's Jessonda. She sang the role of Desdemona in Verdi's Otello at Malibran's benefit. Her last appearance was made in 1847 at Riga. When she retired she had amassed a fortune. She died in Coburg. Although eminently successful in Italian Opera, the singer's

greatest triumphs came to her in German Opera and she did much to make it popular. She was thoroughly in earnest in her work and labored hard for the cause of German music. Her voice was a mellow soprano, which united softness with volume and compass. A marble bust of her is in the opera house at Berlin.

Schröter (shrā'-tĕr), Christoph Gottlieb. 1699-1782.

German musician; born at Hohenstein, Saxony. When seven years old he went to Dresden as a chorister, Schmidt becoming his teacher, and having lost his voice entered as a pupil of the Kreuzschule, where he took up thorough-bass. In 1717 he went to Leipsic to study theology, and later became coypist for Lotti. Having experimented with the harpsichord and clavichord he invented in 1717 a system of double-hammer action and placed his model before the court in 1721. The invention of the piano, however, is now credited to Cristofori. He traveled with a German baron in Germany, Holland and England for about four years, and 1724 went to Jena University, where he lectured for two years. In 1726 he was appointed organist at Minden, and from there went in the same capacity to Nordhausen, where he spent the rest of his life. Schröter composed seven sets of cantatas for the church years; four settings of the Passion and one to his own words, Die seiben Worte Jesu; secular cantatas; serenades; concertos; overtures; symphonies; sonatas for piano and other instruments; and organ preludes and fugues. His writings include critical and controversial letters for Mizler's Bibliothek and Marpurg's Kritische Briefe; Epistola gratulatoria de musica Davidica et Salomonica, published in 1716; Deutliche Anweisung zum Generalbass, 1772, which set forth for the first time the idea that major and minor triads are the only fundamental chords; and Letzte Beschäftigung mit musikalischen Dingen, 1782.

Schröter, Corona Elisabeth Wilhelmina. 1748-1802.

Celebrated soprano, and one of the most gifted and beautiful of the singers associated with the early history of the Weimar Theatre, which has been called the mother of endowed playhouses. Corona Schröter was born at Guben, Germany, and first appeared at the age of fourteen in concert. Two years later she was heard in Leipsic, and from 1778 was engaged at Weimar in the service of the Duke Charles Augustus, who established a theatre opposite the Withum Palace, paying all the salaries from his private purse. Goethe was the director, and Corona was the only professional in the company. She was vocalist to the Dowager Duchess Anna Amalia of Weimar and was a chief ornament of that brilliant court from 1780. An old print shows the singer with Goethe in the characters of Orestes and Iphigenia. Corona was a sister of Johann Samuel Schröter, a pianist and composer. She was especially celebrated for her singing of adagios, excelling in a sustained style. She composed twenty-five songs which were highly praised in their time and which were published about 1786.

Schröter, Johann Samuel. 1750-1788.

German pianist and composer; a brother of Corona E. W. Schröter, the soprano, and Johann Heinrich Schröter, an able violinist; born at Warsaw. He was pianist to the Prince of Wales and musicmaster to the Queen, succeeding John Christian Bach. Schröter also traveled as a pianist through Holland and settled in London as a teacher in 1772. He was married secretly to one of his pupils, who was of high connection, but he was forced by her relatives to consent to a separation, and accepted a settlement. He published six sonatas for the harpsichord; fifteen piano concertos; eight piano trios; three piano quintets and other compositions.

Schubert (shoo'-bĕrt), Ferdinand. 1794-1859.

One of the elder brothers of Franz Peter Schubert; born in Vienna and studied, like his brother, with his father and the musician, Holzer. Later he entered the Normal School of St. Anne in Vienna, remaining there two years. For a time he was assistant to his father in the school managed by the latter at Lichtenthal, then was a teacher at various institutions in Vienna. In 1824 he was nominated head teacher of the Normal School of St. Anne and held this

post until 1854, when he was appointed director. He retained this position until his death, five years later. Ferdinand Schubert had a long and useful life and his love for and devotion to his brother are often referred to by the latter's biographers. He was with Franz when he died, and to him the last words of the great song-writer were addressed. Ferdinand Schubert composed more than forty works, including much church-music; march and trio and cadences for piano. He added the oboe, clarinet and bassoon accompaniment to his brother's famous mass in G.

Schubert, Franz. 1808-1878.

German violinist; the son and pupil of the Royal concertmaster, Franz Anton Schubert (1768-1824), and he was born at Dresden and studied with his father, with Rottmeier and L. Hasse, then, upon receiving the necessary funds from the King, he became a pupil of Lafonte in Paris. In 1823 he joined the Royal orchestra at Dresden, succeeded Lipinski as first concertmaster in 1861 and retired in 1873. He composed studies for violin; duo for piano and violin, fantasia for the latter instrument with orchestra, and other works.

Schubert, Franz Peter. 1797-1828.

Famous German lyric composer, who is known as the greatest song-writer that ever lived, of whom Beethoven said: "Truly Schubert has a spark of the divine fire." Schubert was born at Lichtenthal, on the outskirts of Vienna, and came of humble parentage, his father being a poor, self-educated schoolmaster and his mother a cook. Franz was one of fourteen children, of whom nine died in their infancy. His father taught him to play the violin, and his brother Ignaz instructed him on the piano. When he was ten years old he obtained a place in the choir of the village church, and even at that early date had composed a few little songs and instrumental pieces. Later he received some instruction from Michael Holzer, a well-known musician of Lichtenthal; but this teacher declared, that whenever he wished to teach Franz anything new he found he had already mastered it, and that consequently, he could not be said to have been his teacher at all. Schubert's earliest composition of any

importance was written when he was thirteen, and was a fantasia for the piano. Two years later he tried his hand at the larger instrumental forms and soon had a number of overtures and chamber-pieces to his credit. Finally he obtained, because of his beautiful soprano voice and his skill in reading music, a place in the Imperial Chapel choir, which entitled him to a free education in the Stadtconvict, of Vienna, a cathedral school attached to the Imperial court. Salieri was one of the examiners of the institution and became one of young Schubert's instructors. He early recognized the boy's ability, and is said to have made the remark at that time, that Schubert was a born genius and could do whatever he chose. While a student in the school, Schubert played in the orchestra, in course of time becoming the leader of the violins, and also conductor. He also obtained the leadership of an amateur orchestra, in which his father and brothers played, and which became in time of great influence in the music culture of Vienna, at a time, too, when public concerts were rarities. His second composition of importance was a cantata, Hagars Klage. When Salieri saw it he sent the young man to a musician named Ruczizka, for lessons in harmony. Schubert was now continually composing, and overtures, string quartets, sonatas for violoncello and piano, octets for wind-instruments and church-music came from his brain as fast as he could write them down. The year 1813 was his last at school, as that year his voice broke and he left the chapel, and the school. In that year his famous symphony in D was written and performed by the orchestra, composed of members of the choir. Schubert was now seventeen, and had determined to make music his profession and he began to pour forth that flood of compositions, chiefly songs, which only ceased with his death, a few years later. Being unable to secure other employment he became his father's assistant in the school at Lichtenthal, writing down his thoughts whenever he could get a spare moment. During this period some of his finest works were written. Of these, his mass in F is among the best. It was composed in 1814, and was first brought out during festival week at the Lichtenthal

parish church. About this time Schubert composed the music of a comic opera, but only the overture and two acts are extant. He was then a keen student of the works of Haydn, Mozart and Beethoven, and loved always the works of the last two above all other composers. Later he familiarized himself with the scores of Gluck and Beethoven.

The year 1815 was destined to be Schubert's most prolific year, for during those twelve months he wrote no less than one hundred and ninety-five compositions, among others, two symphonies; six operas; two masses; nearly one hundred and fifty songs and a large amount of choral and chamber-music. For three years he performed the duties of this assistant's position, which he detested, and finally in 1817 his friend Franz von Schober, a poet, took him to live with him in Vienna. There he tried to teach, but the work was most irksome to him, and his struggles were many and severe. He had always suffered privations, but there were many times in Vienna when the composer was cold and hungry. He had not the money to buy even the music-paper on which to write down his thoughts, and he often sold his songs for a trifling sum. According to some biographers, Schubert took to drink when he had money. Others declare he was not a tippler but fond of convivial gatherings in a certain Viennese tavern, with his friends, and that he usually spent his evenings there, drinking, a little perhaps, but conversing with those friends of whom he was so fond and more often could be found scribbling down his music. It was at this time that Schubert wrote his marvelous setting of von Goethe's poem, The Erl-King, a song which has since become famous and which is in the repertory of nearly all the great vocalists. In this piece of music, it has been pointed out, Schubert did for vocal music what Beethoven achieved for instrumental music in his Heroic Symphony. He made several attempts to secure some kind of regular employment, but without success, gave a few concerts, and finally was taken into the household of the Count Esterhazy of Vienna, in 1818, to become tutor to his children. That year, according to some of his biographers, Schubert met and loved the young daughter of the Esterhazys, Caroline, a very beautiful and lovable girl, who, according to some writers, treated poor Schubert, only with indifference, and laughed at his presumption.

He is said to have brooded over the affair until he was sick in mind and body. However, the truth of this matter has never been settled. From 1818 the young musician's life was uneventful. He traveled very little, passing almost the whole of his short life in or near Vienna. In 1822 Schubert composed his opera, Alfonso and Estrella, and the following year he began his great Unfinished Symphony in B minor, but it was never produced during the composer's lifetime, not indeed until 1865, when it was brought out in Vienna and shortly afterward was heard in London at the Crystal Palace, since which time it has frequently been performed. In 1823 Schubert was urged to write the incidental music to a play, written by the author of the libretto of von Weber's Euryanthe. Rosamund, Princess of Cyprus was the result; but the beauty of the overture, entr'-act music and ballet music was utterly lost on the audiences of the time. It fell flat and was performed only twice. All musicians now agree that it is one of the most beautiful works ever written and of lasting value. Two more operas, one never performed, the second, only occasionally given, were composed about this time, but seem in spite of their beauty and melody to have lacked the dramatic symmetry necessary to their success. It was Schubert's greatest desire to be an operatic composer and the failure of his works for the stage to receive any recognition made him extremely low spirited. He found his only joy in work and kept feverishly at it, and it was in his moments of greatest gloom and depression that he poured forth his sweetest songs. He wrote about this time, 1824, a set of songs; sonatas; marches; and quartets. The only break in his quiet, monotonous life was an excursion with his friend, Vogl, the singer, to the Tyrol. In that lovely country he composed his Hymn to the Virgin, and seems to have gained some appreciation from the people whom he met. This trip was the one bright spot in the composer's sad, lonely life. From the Tyrol he went to Salzburg with Vogl, and this was the

last journey he ever took. In 1826 Schubert was offered the post of conductor of the Karnthner Theatre in Vienna, but when asked to alter an aria he had written to suit the voice of the chief vocalist, he declined and left the theatre in a huff. His hardships grew worse, and although he wrote with great rapidity he received little or nothing for his compositions. He was in the habit of borrowing sums of money and leaving a manuscript as security with his creditor, and in this way many of his greatest works were undoubtedly lost. Some, it is said, were thought so little of that they were used by his creditors for lighting fires.

He composed during the next few years his symphony in C; his mass in E; many of his loveliest songs and the piano impromptus. Shortly before the death of Beethoven, who was always his idol, and of whom he once said: "Who could hope to do anything after Beethoven?", Schubert having heard that the great master admired some of his songs, summoned courage to go to see him. The latter was then on his death-bed, but greeted Schubert with the utmost graciousness and kindness, and declared that his songs could have been written only by a genius. At Beethoven's funeral, shortly afterward, Schubert was one of the thirty-eight torch bearers who preceded the remains to its last resting place, and the story is told that afterward at a tavern, where the party drank to the memory of the great man just gone, Schubert offered a toast to the "first of the assembled company who should follow." He was destined to be that one. Symptoms of typhoid fever made their appearance not long after. The long years of hardship and suffering that the composer had undergone, the lack of proper nourishment at a time when body and brain needed the greatest care had left their mark. His strength was overtaxed and he could not rally, and the disease carried him off, November, 1828, just nineteen months after the great Beethoven had been laid to rest. Only a few days before his death, he visited Sechter, a learned teacher of counterpoint, to arrange to take lessons from him, realizing his shortcomings in this particular. He died after a very short illness and his possessions at his death were inventoried at about $10. His coffin was covered with wreaths by his friends; a laurel wreath being placed upon his brow. The composer was buried in Währing Cemetery in Vienna, close to the grave of Beethoven, whom he had so reverenced and loved from afar, and in the same plot with Mozart. A concert was given shortly after by his friends to raise the funds to pay for a monument over his grave. Grillparzer, the German poet, wrote of him and the words were carved on his tombstone: "Fate has buried here a rich possession, but yet greater promise."

Only a few really recognized Schubert's great genius in his lifetime, and his name was not even known by the general public of his day. Many reasons for this have been advanced: One is that he lived during the reign of the operatic aria, at a time when art song was not so much appreciated or cultivated as it is at the present day; besides Schubert's artistic career lasted only about seven years. Had he lived long enough to study and accomplish what he had hoped to do, there is no knowing to what splendid heights he might have risen, in every form of composition. But Schubert was handicapped in many ways: Of all the really great geniuses of Germany, he had the least musical training. His brilliancy and natural ability dazed his teachers from the very beginning, even Salieri, and none of them ever gave him any regular or methodical instruction, and from beginning to end of his career he never studied counterpoint. Schubert was so miserably poor all his life and his manners were so unprepossessing that he failed to succeed where many less gifted persons would. He was most conscious of his physical shortcomings, and because of them avoided meeting strange people or coming in contact with the nobility and aristocratic people of Vienna, who might have aided him. In appearance he was short, being only five feet and one inch in height, and very stocky, with a broad, flat nose, a round and puffy face, and short curly hair; he wore glasses, and his general appearance was insignificant. Yet his nature was one of the sweetest and he was most modest, and absolutely without jealousy or envy. He was extremely simple in his tastes and lived apparently for his art alone.

He spoke, thought and lived in music. Schubert was fond of a convivial time, and drank sometimes to excess, but was never a drunkard and had no vicious habits whatever. He was contented with little and that little was always at the service of his friends. Fétis declared that he was always unhappy and melancholy, but other biographers have said that his life was uneventful, and that there was nothing tragic in it except unrequited labor. It is a fact worthy of comment that of all the great musicians, whose residence in Vienna made that city famous as a musical center, Schubert is the only native son. Yet he was neglected by the Viennese, not more than one hundred of his songs being published before his death, and his larger works did not make their appearance till his fame as a song-writer was well established, and that was long after he had died.

Years after, Schumann discovered his great C symphony, dusty and forgotten, in Vienna, and urged Ferdinand Schubert, the brother of the composer to send it to Mendelssohn at Leipsic and have it performed at the Gewandhaus. Since then many other musical treasures written by him have been taken out of old cupboards in that city. He was wretchedly paid for the songs that were accepted and for six years his Erl-King was rejected by the publishers, and his Winter Journey series of songs brought only the equivalent of twenty cents apiece. Schubert lived only thirty-one years, yet in these years, devoted to his art, he wrote more than eleven hundred compositions. Of these nearly six hundred are songs the most beautiful that have ever been written, and as fresh and vital as the day they emanated from the composer's brain. His music is of the most wonderful beauty, tenderness, sweetness and purity, blended with strength, nobility and grandeur. His greatest songs and perhaps his best known are The Erl-King, The Wanderer, Who is Sylvia, the Ave Maria, The Serenade, and the song-cycles, Miller's Fair Wife; songs from Ossian, and songs from The Lady of the Lake.

Schubert wrote nine symphonies, the greatest of them being, in the opinion of nearly all musicians, his symphony in C; sonatas; marches; waltzes and a large number of religious compositions including seven masses; two Stabat Maters; a Magnificat; a Hallelujah and many detached pieces. He left a large number of works in manuscript, including symphonies; masses; chamber-music; sonatas and many songs. Rubinstein did, perhaps, more than any other musician to establish Schubert's place in the history of music, although Schumann and Mendelssohn did much to secure the acceptance of his symphonies as master-works. Rubinstein included him in the list of those whom he considered the five greatest composers — Bach, Beethoven, Schubert, Chopin and Glinka. Dvořák, the great Bohemian composer of modern times, said that Schubert was as versatile as Mozart, and wrote with quite as much facility, and declared that he had no hesitation in placing him next to Beethoven and far above Mendelssohn and Schumann. Schubert's genius was lyrical, not dramatic. His style was copied by many others, but he was a creator in the realm of song, in which field he has never been rivaled. Schubert's service to the history of music may be summed up in a few words: He may be said to have established the form of the German lied; he was the first really great song-writer, and has had only two successors who showed themselves fully worthy and able to follow where he led, these being Robert Schumann and Robert Franz; he created a new era of music, and all other song-writers have followed in his steps. The German song owes its highest development to him, and it is by his songs that he will be remembered, despite the excellent work he did in other branches of music. One critic has called Schubert, "very nearly the greatest of all composers," and declares that had he lived longer, been more carefully trained in his youth and received more appreciation during his lifetime, he might have become the greatest and most wonderful composer that ever lived.

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Schubert, Joseph. 1757-1812.

Prolific composer of instrumental music; born at Warnsdorf, Bohemia, where his father was cantor. He studied the harpsichord at Prague under Abbé Fischer, and in 1778 went to Berlin to study with Kohn. The following year he received the appointment as chamber-musician to the Margrave of Schwedt, whose service he exchanged in 1788 for that of the Elector of Saxony, and was later violinist in the Dresden Court orchestra. Schubert composed several operas, also instrumental music, including suites; concertos; piano-music and songs, most of which were published at Dresden, and bear the dates 1780 to 1803. He also wrote a number of masses. His best known operas are Rosalia, Der Gasthauf zu Genua and Die Entzauberung.

Schubert, Louis. 1828-1884.

Violinist, composer and a teacher of singing, who was born at Dessau; went to St. Petersburg at the age of seventeen as a violinist and from there went to Königsberg as leader of the orchestra in the town theatre. In 1862 Schubert moved to Dresden, where he was greatly esteemed as a teacher. He died in that city. He composed and published several sets of songs; violin duets (transcriptions from Bach's clavier works); also a violin school and four operettas, which were frequently performed at the theatres. A son, Johannes lived in Dresden as a piano teacher and died at the age of thirty-three.

Schubert, Maschinka. 1815-1882.

Operatic soprano; the wife of Franz Schubert, and a daughter of George Abraham Schneider. She was born at Reval and was a pupil of Bordogni in Paris, made her debut in London in 1832, then studied with Bianchi in Milan, joining shortly afterwards the Dresden Opera Company and remaining with it until 1860, when she retired from the operatic stage.

Schuberth (shoo'-bĕrt), Carl. 1811-1863.

Violoncello virtuoso; brother to Ludwig Schuberth. Was born at Magdeburg. His father taught him

piano and he studied the violoncello under Hesse from 1819 to 1825, when he went to Dotzauer in Dresden for two years' instruction on that instrument. In 1828 he made his first concert tour, going to Hamburg and Ludwigslust, and the next year he went to Gothenburg and Copenhagen. After serving until 1833 as first violoncellist in the Magdeburg Stadttheatre, he made long tours through North Germany, Holland and Belgium and went to Paris and London from 1833 to 1835. In 1835 he obtained the position of solo-violoncellist to the Czar of Russia, going to St. Petersburg, where for twenty years he was conductor of the Court Orchestra, music-director at the University and inspector of the Imperial Dramatic College. He died at Zurich. His works include four quartets for strings; three quintets, and an octet; a sonata for violoncello; two concertos for violoncello and orchestra; variations, fantasias, and other compositions for cello and orchestra.

Schuberth, Ludwig. 1806-1850.

Violoncellist and director of music; born at Magdeburg. His musical education was begun by his father, Gottlob Schuberth, and continued under Carl Maria von Weber. When he was only sixteen years of age he became director of the Magdeburg Stadttheatre. He was Hof-Kapellmeister at Oldenburg, then Kapellmeister at Riga and Königsberg in 1835. In 1845 he directed German Opera in St. Petersburg, and died there five years later. He wrote operas and symphonies, and in the smaller forms, sonatas for piano; two string quartets; two quartets for piano and strings.

Schuch (shookh), Ernst. 1848-

Violinist and orchestra conductor; born at Gratz, Styria. After violin instruction of Eduard Stolz he went to Vienna for further training under Dessoff. In 1867 he became director of music at Lobe's Theatre in Breslau, and afterward held similar positions at Gratz, Würzburg and Basel. In 1872 he became director of music at Berlin, after conducting Pollini's Italian Opera, and in 1873 he became Hof-Kapellmeister. He has since been made general director of music and Royal Court Councillor. He has written two overtures and some songs.

Schulhoff (shool'-hôf), Julius. 1825-1898.

Piano virtuoso and composer of some delightful pieces for that instrument; born at Prague in 1825, and received his early education there, studying theory and counterpoint with Tomaschek, and piano under Kisch and Tedesco in 1842. After appearing at a Gewandhaus concert in Leipsic and at concerts in Dresden and Weimar he went to Paris, where he was so fortunate as to enjoy the patronage of Chopin. His first public appearance occurred in 1845, and about the same time he published his first two compositions, one of them being the Allegro Brilliant, dedicated to Chopin. From 1849 to 1853 he traveled in Austria, Russia, France, Spain and England, then settled in Paris, where he was very successful as a teacher. In 1870 he removed to Dresden. He died in Berlin the following year. His compositions for piano are excellent and include a grand sonata in D minor; caprices; waltzes; mazurkas; twelve études; impromptus and much chamber-music.

Schultze (shoolt'-tse), Adolf. 1853-

A well-known pianist; born at Schwerin. From 1872 to 1875 he studied at Kullak's Academy at Berlin, where he was also instructor until 1886, when he replaced Carl Schröder as Court conductor and director of the Conservatory at Sondershausen. He has written a piano concerto and other compositions for that instrument, and some orchestral music.

Schulz (shoolts), Johann Abraham Peter. 1747-1800.

Composer of popular songs and a number of operas; born at Lüneburg. He studied for a time under the local organist, Schmügel, then went to Berlin, when only fifteen years old, and sought Kirnberger's patronage. Kirnberger was very kind to him and won his ardent affection and gratitude. From 1768 to 1773 he traveled in France, Germany and Italy, and on his return to Berlin became popular as a teacher. He directed at the French Theatre from 1776 to 1787, and afterward held similar positions at the theatre of the Crown Princess at Berlin and Prince Henry's Theatre at Reinsberg from 1780 to 1787. His choruses to Racine's Athalie were produced at Copenhagen and resulted

in his obtaining the position of chapelmaster to the King of Denmark, a position which he held for about eight years. His health broke down and he returned to Germany in 1795. For a time he was director of the Seconda opera-troupe and was in Berlin, Hamburg and Lüneburg. He returned to Reinsberg, and finally died at Schwedt. His songs were favorites in their time and even yet in Germany their brightness and melody makes them favorites with schoolboys. He was the first German to develop the folk-song along artistic lines, and wrote some beautiful settings to some of the fine poetry of his day. He was a musical ancestor of Schubert. Besides composing, he wrote some excellent articles and treatises on musical subjects, among them being his work in Sulzer's Theory of the Fine Arts; a Sketch of Musical Tables; The Influence of Music in the Formation and Character of a People, and work in connection with his edition of Kirnberger's True Principles of Harmony. His compositions are the oratorios, Christi Tod and Johannes und Maria; the operas, Le Barbier de Séville, Hostgildet; Minona; Alnie; Könige von Golkonda; Peders Bryllups; La Fée Urgele; Clarisse; Offer of Nympherne, besides music to Goethe's Götz von Berlichingen, Racine's Athalie, a Passion Cantata; Hymne an Gott; Lobgesang zur Teier des Geburstags des Königs; Te Deum; songs and piano-music.

Schulz, Johann Philipp Christian. 1773-1827.

A composer of instrumental music and some songs; born at Langensalza, Thuringia. He studied theology at Leipsic, but gave that up in favor of music, which he studied with Angler and Schicht at the Thomasschule. In 1800 he became conductor of Seconda's opera-troupe, and in 1810 began to direct the Gewandhaus concerts. He died in Leipsic. Among his works are Domine Salvum fac regen; overtures to Jungfrau von Orleans and Faust; choruses and ballets; besides many songs and part-songs.

Schulz, Leo. 1865-

Well-known composer, cellist and conductor, at present connected with the department of music of Yale University. He was born in Posen,

Germany, and educated at the Royal Gymnasium at Posen. As a child he traveled through Germany, giving concerts from 1870 to 1873. Later Schulz studied at the Royal Academie High School for Music, Berlin, and was appointed soloist and first cellist at the Philharmonic Orchestra in 1885, and was soloist and cellist of the Gewandhaus Orchestra, Leipsic, from 1886 to 1889. He married Fraulein Ida Bartsch at Berlin in 1885 and shortly after came to America. Was soloist of the Boston Symphony Orchestra and from 1889 to 1898 was professor of the cello at the New England Conservatory, then soloist and cellist of the New York Philharmonic in 1890 and professor and conductor of the National Conservatory. At present he is president of the New York Tonkünstler Society. Schulz has composed many works for the cello; songs; string quartets; overtures for orchestra; a cantata for chorus and orchestra, performed in public but not published; a cello album, and two books, Cello Classics, published in Leipsic; and many other compositions for that instrument.

Schulz-Beuthen (shoolts boi'-tĕn), Heinrich. 1838-

German composer and teacher; born at Beuthen, Upper Silesia. His parents wanted him to be a miner and for a time he acceded to their wishes, but, having already written a number of songs and orchestral works, he was encouraged to make music his career by the success of his operetta, Fridolin, at Breslau in 1862. Accordingly he entered the Leipsic Conservatory and studied privately with Riedel. In 1867 he made Zurich his home, and there taught and composed until a nervous trouble forced him temporarily to abandon creative work. Since 1881 he has lived in Dresden, where he is piano teacher at the Conservatory. His works include Aschenbrödel or die Zauberschlaf, an opera; overtures; symphonies; kinder-sinfonie; psalms; songs and much piano-music. His choral works show a decided modern tendency.

Schulz-Schwerin (shoolts shvā'-rēn), Carl. 1845.

German pianist and composer; born at Schwerin, where he is now Court pianist to the Grand Duke of Mecklenburg. From 1862 to 1865 he studied

at the Stern Conservatory, in Berlin, under von Bülow, Stern, Greyer and Weitzmann, and, after visiting Russia, he was appointed head of the piano department of the Conservatory at Stettin in 1873. He later conducted the Pomerania, Stargard's Musical Society, and from there removed to Berlin, which has been his home since 1885. He has written considerable orchestral music, including overtures to Torquato Tasso, and Die Braut von Messine; Grand March triomphale, an overture; symphony in D minor; Ave Maria, Benedictus, Osanna, Sanctus; transcriptions of Mendelssohn's Rondo Capriccioso, and other piano-pieces; and piano-music.

Schumacher (shoo'-mäkh-ĕr), Peter Paul Heinrich. 1848-1891.

German composer; born at Mayence; studied piano and theory with Frederick Lux, later was a pupil of Richter, Reinecke and Hauptmann at the Leipsic Conservatory; served his country through the Franco-Prussian War, then settled in his native town, teaching, conducting and writing musical criticisms. He conducted several male singing societies and founded in 1881 the Mayence Conservatory of Music, which, after his death was carried on by his widow. Schumacher composed numerous songs; piano-music; concert studies; dances; a wedding march; a prelude; fugue; symphony; serenade; concert suite for the piano and violin; a cantata and concertos.

Schumann (shoo'-män), Clara Josephine (Wieck). 1819-1896.

One of the greatest pianists the world has ever known; a composer of but few compositions, but these of such excellence that they entitle her to rank among the most distinguished musicians of her country, and whose fame will always remain connected with that of her husband, Robert Schumann. Clara Wieck was born at Leipsic, Germany; the daughter of the eminent and eccentric Frederick Wieck, one of the most celebrated piano teachers of Germany, and under him she began her studies when very young. Wieck was exceedingly strict with his children and forced them to spend long hours daily at their music lessons, and never allowing them any recreation. He was so harsh that Clara's mother left him. By his sec-

ond wife, Wieck had two children, Marie and Cecilia, and with them Clara grew up. Marie attained considerable distinction as a pianist and was living in 1904 in Dresden as a piano teacher. Although Wieck has been bitterly denounced for his harshness and severity, Clara declared in after years that she was grateful to her father for forcing her to develop her talents, and that she owed her great proficiency to his help. From her earliest years she showed the most wonderful talent, and her diligence and zeal were phenomenal. Her debut as a pianist took place when she was nine years of age, at a concert in Leipsic, and at that time she played with rare feeling and understanding. When only eleven she appeared at a Gewandhaus concert and gained great praise from the most conservative musical critics. At that time she played a set of variations of her own, which it is said were made use of long years afterward by Robert Schumann, her husband.

When Clara was thirteen she met Schumann for the first time. He had just come to Leipsic from Heidelberg, where he had been a student. He adopted Wieck as his teacher, making his home with his family and thus became acquainted with the daughter, Clara, who took a deep interest in his studies and became his warm, sympathetic friend. It is said Schumann was engaged at that time to one of Wieck's pupils, but by mutual consent the engagement was broken off. Afterward his friendship for Clara grew into something deeper, and when she was seventeen he proposed marriage to her and was accepted, for the young girl returned his love, but her father bitterly opposed their union. He had other plans for his daughter, wishing her to make a career for herself, and if she married at all to look higher than the poor music student. After being refused again and again by Wieck, the young couple finally gained access to the Royal Court of Appeals, and presented their case. It dragged along for a year, and finally the court decided there was no valid reason why they should not marry, and in 1840, when Clara was twenty-one and Schumann thirty, they were wedded at Schonefeld, near Leipsic. The happiness and congeniality of their life together was as nearly perfect as is

possible. After their marriage they made several artistic tours together, going once as far as Russia. Clara Schumann worked side by side with her brilliant husband, her hours of study interrupted only by her concert tours from time to time, many of which were undertaken with him, when he directed many of his own works. Her fame as one of Germany's greatest artists grew steadily year by year. Her influence upon and her help to her husband cannot be too highly estimated. Schumann himself acknowledged his great indebtedness to her and declared she inspired the greatest of his works. Although both great artists, husband and wife, had decidedly simple tastes, and were devoted to their home and children. Their ideally happy life together lasted for only a few years, however. Robert Schumann was attacked by the brain malady, which is supposed to have been hereditary and from which he eventually died. For years he lived in a state of continual gloom and oppression, once even attempting to commit suicide, and was a great care to his gentle, devoted wife. In July, 1856, on her return from a concert tour to England, Clara Schumann was just in time to be with her husband as he breathed his last, in an insane asylum near Bonn, where he had been confined for more than two years. Mme. Schumann consecrated the remainder of her life to interpreting her husband's works and making them familiar to the public. She settled in Baden-Baden in 1863, making annual concert tours to England and the Continent, where her playing always created the greatest enthusiasm. In 1878 she accepted the post of principal piano teacher at the Frankfort Conservatory, and there she taught almost continuously until 1882, training during that time many pupils who afterward attained fame as pianists. She threw herself into her work with the greatest zeal and enthusiasm, and was very successful as a teacher. Her life was most simple and regular, and in her later years she taught during the mornings and spent the afternoons knitting, and in summer time could almost invariably be found in the latter part of the day in her garden, listening to the song-birds in the trees.

She did not give up her playing in public when she grew old, but kept

it up until a short time before her death, which occurred in Frankfort, May 21, 1896, from a stroke of apoplexy. The Schumanns are buried side by side. Mme. Schumann was possessed of a lovable, even disposition, was an affectionate and devoted wife, mother and friend, besides being a woman of rare genius. "In her personality," wrote one of her pupils, "there was the blending of all the attributes of a great character and a great artist;" but great musician as she was, Clara Schumann was first of all a great and lovable woman, amiable as she was gifted. Franz Liszt once paid her the compliment of saying that she was the sincerest woman he had ever known. In appearance she was of middle height, rather stout in her later years, with a pale face, aquiline nose and deep, expressive blue eyes. Her manners were simple but gracious.

As a pianist Mme. Schumann belongs with the great virtuosos. Deppe, the great teacher, once said: "She is the most musical of all the pianists, and is the finest Bach player I ever heard." J. Fuller Maitland includes the name of Clara Schumann in his list of great German composers. Her works are not many, but they all give evidence of her genius for composition, and had she not been overshadowed by her close association with one of the greatest creative musicians, this phase of her artistic activity would undoubtedly have won for her greater recognition. Most of her compositions are for the piano; but among her works are sixteen songs of such great beauty that most critics agree that they would have entitled her to rank among the great composers of her country had she done nothing else. She wrote besides, a piano concerto; many polonaises; caprices; valses; romances; scherzos; variations of themes of Robert Schumann; cadenzas to Beethoven's concertos in D minor, and a trio for piano and strings that has been highly praised.

*** Schumann, Georg Alfred. 1866-**

German pianist and composer; born at Königstein, where his father was city musical director. Having studied under him and under Baumfelder, Fischer and Rullfuss at Dresden he became a pupil of Jadassohn, Reinecke and Zwintscher at the Leipsic Conservatory, where he won the Beethoven prize in 1887. In 1888 he brought out his Amor und Psyche. Leaving Leipsic he lived for two years at Berlin. He conducted the Gesangverein at Dantzic for five years, and in 1896 went to Bremen as director of the Philharmonic orchestra and chorus, but since 1900 has been conductor of the Singakademie at Berlin. His name became known in America by his symphonic variations on a Seventeenth Century choral. Among his other works are an orchestral suite; an overture; variations and double fugue; a trio for strings; piano-music, and songs.

Schumann, Robert Alexander. 1810-1856.

One of the few really great musicians; born June 8, 1810, at Zwickau, Saxony; the youngest of five children. His parents were not musical, nor, so far as has been discovered, were any of his ancestors. His father, Friedrich Gottlob, was a bookseller with literary tastes and ability, who encouraged his son's fondness for music and literature; his mother was a practical housewife of very ordinary intellect, but warm-hearted, devoted to her children, and while not imaginative, possessed a certain sentimentality of nature which is said to have been the source of Robert's romantic tendencies. The boy showed an early inclination toward music, and was placed at seven years of age under the instruction of a school-teacher, Kuntsch, whose knowledge of music was limited; however, the boy studied for several years until his teacher declared he could go on alone, and it is said, prophesied future greatness for him. It is evident from a letter of Schumann's in 1852, that he remembered Kuntsch with loving respect and gratitude. At ten he became a student at the Zwickau Academy, where he formed a friendship with the son of a musician, and the two played together four-hand arrangements of the works of Mozart, Haydn and Beethoven. Schumann discovered in his father's shop a complete orchestral score of the overture to Tigranes, and organized a band among his schoolmates to perform it. Not having enough instruments for all the parts, he supplied the rest on the piano. He also showed his originality in improvising musical

portraits of the other boys, which were so true to life as to be at once recognized by his young friends. According to his own account, he composed some choral music unaided at eleven; at any rate, he set the 150th Psalm to music for this little orchestra, and also composed other sketches for them. The elder Schumann watched and sympathized with all these early experiments, and opened up correspondence with von Weber in regard to placing Robert with him for a thorough course in music; but for some reason the negotiations failed to bring about any result. At about fourteen Robert, who inherited his father's literary turn, made some contributions to a biographical dictionary published by the firm of Schumann Bros. For a year or two he hardly knew whether he preferred music or literature.

In 1826 Robert's father died, and with the loss of his sympathy and encouragement came a change in the son's disposition. Previously lively, mischievous, and ready to take the lead in everything, he became quieter, more reserved and shrinking, with occasional periods of melancholy, which increased as he grew older. His mother and his guardian planned that he should prepare for the profession of law; accordingly he entered Leipsic University at eighteen for that purpose, after completing his general education at the Zwickau Gymnasium. Here the lectures and the usual student life were alike distasteful, and he avoided both as far as possible, making but few friends, and spending much time at a piano in his own room; in fact, during the first few months of his course, his time was practically wasted as regarded his studies. The death of Schubert the same year affected him deeply; he had greatly admired the works of the latter, and was now inspired to compose some piano duets, a quartet for piano and strings, and songs to poems by Byron, none of which was ever published. Among his fellow students he formed no intimate friendships except with Rosen, who shared his unbounded enthusiasm for the writings of Jean Paul Richter, a writer whose somewhat fantastic, exuberant imagination had a stronger influence over young minds in Germany at that time than the more important poets, Goethe and Schiller. He also frequented the home of Dr. Carus, an old friend of his father, who had recently entered upon a professorship in Leipsic, and whose wife, a singer and enthusiastic musician, opened up new stores to Schumann's mind. He occupied himself at the piano with the clavier works of Bach, for which he felt an admiration and comprehension that has been called one of the clearest proofs of his own genius, untrained as it had been. At the home of Dr. Carus he met Friedrich Wieck, whose daughter, Clara, a child of nine, was already noted as a pianist. Schumann took some lessons of him, but as Wieck's time was very full, he had to drop them early in 1829. He also wrote what he called Jean Pauliads, effusions based on the style of his favorite author. At Easter he followed Rosen to Heidelberg, which, through its nearness to France, Italy and Switzerland, was an especially attractive location. On the way thither Schumann met a congenial acquaintance, Willibald Alexis, for whom he formed a sudden attachment, carrying it to such an extent as to go with him down the Rhine on a pleasure trip. At Heidelberg he went on excursions with a few kindred spirits, taking with him in the carriage a dumb keyboard, on which he practised five-finger exercises. He improvised much for his companions and made deep impressions on them by his playing. He appeared in public once, at a concert given by a musical society in Heidelberg (playing Moscheles' Variations on the Alexander March), and afterward received many other invitations to play in public, all of which he declined. Professor Thibaut, a cultivated lover of music, finally advised Schumann to give up law and follow art. Meanwhile the somewhat boisterous and unrestrained pleasures of German student life, at first repulsive to Schumann, began to attract him, and he indulged too freely in smoking, drinking, and spending beyond his means, although never to such an extent as to bring himself into disrepute. There is little doubt that at this time were sown the seeds of the disease that finally proved fatal. During this time he wrote several students' songs, which are considered most vividly expressive of the life and of the spirit of his associations. In his third year he tried to settle down to study,

but cramming was too late to make up the time he had lost, and he finally threw all hesitation aside and wrote to his mother a most persuasive letter, declaring his desire for a musical career to be stronger than ever. His feeling is shown in a letter written in November, 1829, in these words: "All that I have ever done in music seems like a beautiful dream which I can hardly believe has ever existed. And yet, believe me, if ever I could have done any good in the world, it would have been in music, and I feel sure, without at all overrating my capabilities, that I have got creative power. But earning one's bread is another thing."

In this letter to his mother he begged her to write Wieck, asking a candid opinion of his fitness for the musical profession, and promised to abide by the decision of his former teacher. His mother's letter to Wieck shows that real anxiety for her son's welfare, caused by apprehension of the uncertainties of a musician's life and not mere obstinacy, dictated her previous opposition to his wishes. Wieck's reply satisfied both; Schumann was to go on, preparing for the career of a piano virtuoso, for he believed in his own powers in this direction, though faith in his creative power was not yet fully awakened. He had devoured music, as he did poetry, for its beauty, without caring to analyze its structure, and had ignored theory. Now he must take up the latter study under Heinrich Dorn, as well as piano under Wieck; but only in later years did he realize the value of the less attractive branch of study.

And now came the turning point in his career. Too impatient to attain technical proficiency quickly, because of the delay in his study, he invented what he supposed to be a short cut to the desired end. The lack of restraint in his boyhood's pursuit of music seemed to have engendered a false confidence in his own judgment, for he gave up his lessons with Wieck, and practised alone, secretly using a mechanical appliance which tied up the weakest finger of his right hand while he practised with the others. The result is well known; he permanently lamed not only that finger but the whole hand, and though he tried every possible remedy when he realized the grave nature of his mistake,

all hope of a virtuoso's career had to be abandoned. Fortunately, he had become interested in composition, and the disappointment was not so severe as it might have been; while his art gained immeasurably by the transfer of his attention to the production of original works. In this first period of composition his works, while rich in musical imagery, show a lack of control of form; they include the papillons and variations on the notes represented by the letters of the surname Abegg, Schumann in that manner commemorating his meeting with a charming young lady of that name. He was a somewhat impressionable youth, judging from his letters. In 1830 he heard Paganini, and two years later he arranged for piano the caprices of that violinist, referring to them in a letter as a "dear adopted child." The next year he composed a set of impromptus on a theme by Clara Wieck, who already revealed gifts in composing as well as playing. This year, 1833, was an eventful one to Schumann. He had been residing in his teacher's home, but now took rooms in another house, although his intimacy with Wieck's family was as great as ever. He was in the habit of spending his evenings at the Kaffeebaum with a number of "kindred spirits," who discussed various musical matters. At that time, while there was much music in Leipsic well performed, musical criticism was in an enervated condition; those who essayed to pose as critics fawned on the superficial favorites of the hour. Some energetic member of Schumann's informal circle proposed a new musical journal, which was issued first in April, 1834, as the Neue Zeitschrift für Musik, edited in collaboration by Schumann, Friedrich Wieck, Ludwig Schunke and Julius Knorr. Of these, Schunke was the only thorough musician, but needed considerable assistance from Schumann in his articles. The year previous Schumann had written a sort of literary rhapsody on Chopin's second published work, which was given space in the Allgemeine Musikalische Zeitung. The new paper was published first by Hartmann, and from the beginning of the year 1835, by Barth, both at Leipsic; with the change of publisher Schumann became proprietor and sole editor, his tenture of this work lasting for ten years. After the summer of

1844 he contributed nothing further to it except his last work in that line, the one which introduced to the musical world, as he had before introduced Chopin and others, his worthy successor, Brahms. The style of the Neue Zeitschrift was indeed a novelty. Schumann wrote under several pseudonyms, each representing a group of faculties in his own nature. The energetic, passionate, impulsive side was called Florestan; the calmer, more thoughtful and tender, Eusebius; while Meister Raro was a sort of mediator between these two, although used sometimes to represent Wieck. Some of his compositions also bear one or the other of the two names mentioned. Jeanquirit was another name under which Schumann wrote his articles. A kind of imaginary secret society, called the Davidsbündler — Davidites — appeared in these columns, although existing only in Schumann's brain. The honorary members were his favorite musical friends and objects of his admiration, including Jonathan (possibly Schunke), Serpentin (Carl Banck, a song-composer connected for some time with the Neue Zeitschrift), Chiara (Clara Wieck, who was also called Zilia, short for Cecilia), Felix Meritis (Mendelssohn), etc. Many of these people were unaware of their membership in this society organized to combat the Philistines, or enemies, of musical progress. While this journal took much of Schumann's time, allowing him in the first few years little leisure for composition, it meant to him not only an income but a means of contact with the musical world, which his natural shyness and reserve would otherwise have avoided, as he never suffered from poverty, nor felt the need for daily bread as a spur to action. The necessity of producing something periodically was just the practical stimulus needed by his dreamy nature, and possibly delayed the ascendency of that fatal disorder which first manifested itself in 1833, after Schumann received the news of his sister-in-law's death. From that night of unnatural mental agony he dreaded sleeping on any floor higher than the first.

Schumann's journal was a power for good in bringing the younger composers of merit before the public in a favorable and kindly light. His appreciative articles were of benefit

to Mendelssohn, Hiller, Heller, Sterndale Bennett, Gade, Berlioz and Franz, irrespective of nationality, and showed a wide and generous sympathy, and true culture in the writer. When his criticisms were severe, they were never without good reason, and his sharpest invectives were reserved for such sins against art as the insincerities of Meyerbeer, who lowered his really great talent to cater to unworthy popular demands. In 1835 Schumann met Mendelssohn at the home of the Wiecks, and afterward saw much of him. He greatly admired him as a man and a musician, and dedicated to him the three string quartets written in 1842. Mendelssohn seems to have held kindly personal relations with Schumann, however little he appreciated him as a composer. He seems to have thought of Schumann as a literary man and art critic, a class which he disliked on general principles, and to have been unable to dissociate his opinion of him from that first impression.

The year 1836 was an important one in Schumann's life. His mother died in February; and a little later his admiration and friendship for Clara Wieck took on a shade of warmer feeling as she grew into womanhood. His brief engagement to Ernestine von Fricken, a pretty music pupil of Wieck, who was decidedly Clara's inferior, had been dissolved by mutual consent the previous year; and after some months of separation, while Clara was away on a concert tour, and diffident hesitation on his part, he found that the only real love of his life was returned. Wieck opposed the marriage, and for four years Schumann labored in vain for his consent. Realizing that Wieck's attitude toward his uncertain financial prospects had some justice in it, he finally removed to Vienna in the hope of increasing the paper's returns; but receiving no benefit from the change he remained there only six months, then returned to Leipsic. His short stay in Vienna brought about one of the most important of his many unselfish services to music. Meeting the brother of Schubert he discovered a treasure in the latter's C major symphony, which, on his return in 1839, he succeeded in having performed under Mendelssohn's direction at the Gewandhaus. The following summer he visited Berlin, and soon

afterward obtained the degree of Doctor of Philosophy from the University of Jena. After the failure of all his attempts to satisfy Wieck, he carried the matter into court, according to the German custom, and was victorious. In September, 1840, he married Clara Wieck, and entered upon one of the happiest and most appropriate unions known in the lives of artists, a marriage paralleled only, perhaps, by that of Robert and Elizabeth Barrett Browning. Clara Schumann was the inspiration of his best compositions from the time when he first became conscious of his love for her, and after their marriage brought to the notice of the world many of his works. Although they reared a family of eight children, she did not give up her public career but traveled often in concert, Schumann accompanying her on many of her tours. At that time she was so much better known than he that at one appearance where she charmed royalty by her playing, it is related, a prince asked her after the performance, "And is your husband also musical?" The struggles of the years in which Schumann was striving to gain his wife are recorded both in his letters to intimate friends and in the music produced during that time. One friend, Frau Henriette Voigt, a pupil of Ludwig Berger, appears so often in these letters, and was so often a consoler, that she is worthy of mention. She died in 1839, too soon to witness the happiness of her friend.

This period, from 1836 to 1839, gave to the world the most famous and most beautiful works for the piano that Schumann ever wrote. The Fantasia, opus 17, the F minor sonata, the Fantasiestücke, the Davidsbündlertanze, Novelletten, Kinderscenen, Kreisleriana, Nachtstücke, Humoreske, and other works of this period, are characterized by a spirit of mental and emotional conflict and unrest, with much beauty of expression, and a growing command of form in which his earlier works were deficient, although the well-known Symphonic Études, constituting variations on a theme, which the composer himself attributed to Ernestine von Fricken's father, are said to be chiefly interesting because of their form. Schumann said himself that the battles which Clara cost him were largely reflected in his music, of which she was now

almost the sole inspiration. The critics received Schumann's compositions well, and both Liszt and Moscheles wrote and published articles commenting very favorably on his piano works, but other musicians were silent concerning them, and it was not until the publication of the Kinderscenen, which are not properly children's music, but rather sketches of child life for older people, that the general public began to like his music.

Up to the year of his marriage Schumann had composed almost exclusively for the piano, it being the only instrument with which he was familiar, and most of his composition being done while seated at the piano. Now the consummation of his long desired happiness sought an outlet in a veritable stream of songs, over one hundred and twenty-five in all. In his letters he says that he experienced such intense excitement and pleasure in this hitherto untried form of composition that he felt as if he could sing himself to death, "like a nightingale." By the end of the year following his marriage this passion had abated, and Schumann expressed himself as satisfied that he had done his best work in this line. He wrote no more songs for nine years, and then produced almost as many again, but none of them equal to the best of this year.

From this time Schumann followed a definite plan of composition, working on one department of music until he felt that he had accomplished in it all that he could, then turning to another. Schumann was doubtless enabled to do this by his comparatively retired life. His journal was established, he was seldom called upon for outside affairs, and his devoted wife shielded him from responsibilities or influences that would interfere with composing and writing. From 1841 to 1845 he produced the best of his large works, composing three symphonies in the former year. The B flat symphony was performed in March of this year at a concert given by his wife at the Gewandhaus under Mendelssohn's direction. The other two were given in December, though not with equal success, and as Mendelssohn was absent in Berlin during this winter, Schumann published the B flat and laid the others away to be brought out later. The D minor symphony, although the second

composed, was not published till 1851, and is known as the Fourth, while the third came out in 1845. The year 1842 was devoted to chamber-music, and the following years to choral works, the best of which, Paradise and the Peri, was produced in December, 1843, at the Dresden Opera House. This work, which has been called Schumann's climax, firmly established his reputation in Germany. Another important work composed during the same year is the Variations for two pianos.

On the organization of the Leipsic Conservatory in 1843 under Mendelssohn, Schumann became professor of piano, composition and score-playing there, but gave up the post the next year. Little is known of his work as a teacher, but from his reserved disposition and increasing disinclination to assert himself in word or action, it is surmised that he succeeded no better in this line than he did in the more public work of conducting some years later. He preferred to occupy himself with composition, even dreading the occasional trips made with his wife on her tours, and was beginning to feel his literary work a burden. All this was to a great extent the effect of ill health, and in 1844, when he had begun the music to Goethe's Faust, he was obliged to give up all work and rest the remainder of the year. He had accompanied his wife to Hamburg early in 1842, and the following summer to Bohemia. She induced him with some difficulty to go to Russia, where she played in Riga, Moscow and St. Petersburg, and introduced his works. He met Henselt in the last city, where she played with that pianist her husband's Variations for two pianos, above mentioned. In 1846 they went to Vienna, where Clara played his piano concerto; Schumann himself conducted his B flat symphony there, and then Paradise and the Peri in Berlin. These were not especially well received, but Prague gave them a cordial welcome. In 1844 Schumann was compelled to move to a quieter place, where less music could be heard, and so retired to Dresden. Even his musical memory had been affected by his health. During 1846 he became again well enough to resume work, and produced his studies and sketches for pedal piano, six fugues on Bach, and four fugues for piano. His C major symphony, composed during this year, was brought out at Leipsic under Mendelssohn in November. At Dresden he became acquainted with several musical people; Weber's widow lived there, and was intelligent and musically appreciative; Ferdinand Hiller became an intimate friend, and he met Wagner, with whom he was friendly to some extent, though their natures were antagonistic in some respects. Schumann admired Tannhäuser, but with reservations. In 1847 he succeeded Hiller as conductor of the Male Choral Society in that city, but was out of his element there, and his choruses for male voices are not adapted to the tastes of the ordinary männerchor, and have therefore been used but little. The following year he accepted the leadership of a society of mixed voices. This proved far more satisfactory; it gave him healthier interests, and brought him more into social life. He wrote much for this society, and in January, 1850, it gave two performances of Paradise and the Peri. His success as conductor of this society encouraged Schumann, as he had at first been very diffident concerning his ability to conduct. Hearing the rumor, which afterward proved erroneous, that Reitz was going to Berlin, he applied for the post of conductor at the Gewandhaus.

While in Dresden, Schumann went frequently to the opera, and began to compose Genoveva. Ever since 1840 he had desired to begin an opera, but could not undertake it with his editorial work. The libretto of Genoveva was commenced by Reinicke who gave it up, continued by Hebel, and finally finished by Schumann himself. Its production was delayed by evasions and promises on the part of the director of the Leipsic Theatre till after several years his patience was exhausted, and he was on the point of going to law about it, but was dissuaded by friends. The opera was not produced until 1850, in the unpropitious month of June. However, his friends and admirers filled the house, but only Spohr commended it, as it coincided with his own ideas of opera without recitative. Schumann could not see its lack of real dramatic effect as did the public and the critics; it contained many beauties, was nobly conceived, and the overture is pronounced by Spitta a masterpiece of

its kind, worthy to rank with classical models; but it did not please the public as a dramatic work, and Schumann felt deeply a lack of appreciation.

Genoveva was finished in 1848; he next took up the work begun in 1844, the setting of the Faust scenes to music. He worked at the various scenes for several years, and the overture was not composed until 1853. The year 1849 was marked by political disturbances, which the composer escaped by retiring from Dresden to a neighboring village, where he occupied himself with composition. This year was the most prolific of any since the first year of his marriage, and he is said to have worked with an ease and power of concentration never experienced before, and undisturbed by any sort of noise around him. He produced all kinds of music this year, that to Byron's Manfred being probably the most important. It was brought out by Liszt at the theatre in Weimar, June, 1852, but had been previously given at a Leipsic concert in 1851. His work was affected, to some extent, by mental agitation; he spoke afterward of 1849 as his "most fruitful year, as if the external storms moved men to greater inner action;" but his opus 76, for piano, shows the beginning of confusion in his methods of work. From this time an increasing bewilderment and weakness of judgment is revealed in his compositions for the piano, although those for piano with other instruments remain comparatively clear. A number of the later songs show this painful decline in creative power, and The Pilgrimage of the Rose, a setting for solos, chorus and orchestra, exemplifies the loss of critical intelligence which preceded more serious symptoms of mental disorder, although the opening song, a hymn to spring, is said to surpass in melodiousness and spontaneity the other songs of this period. The libretto as a whole, however, is considered too trivial a subject for such a work.

In 1850 Schumann was called upon to succeed Hiller in the directorship at Düsseldorf, from which the latter was about to retire to accept a call to Cologne. He was not anxious to make this change, but it seemed best, although he feared that the musical conditions in his new field would be uncongenial. In this he was agreeably disappointed, finding a good vocal society and a capable orchestra, both well trained by his predecessors, while his duties also included conducting the subscription concerts of the winter season. At first everything seemed auspicious; more interest than had ever been known before was shown in the concerts, and the directors found it practicable to maintain several more than the wonted half-dozen of the winter. Schumann's lifelong desire to assist young musicians was gratified to a greater extent than before; now he found it within his province to devote one of these concerts to the works of living composers. This position won him other recognitions. In 1851 he was invited to act as one of the judges in awarding the prizes at a choral contest in Antwerp, while in Leipsic, which he revisited in 1852, a week was given over to the performance of his most important works at the Gewandhaus. Liszt, Joachim and other artists had come to Leipsic for the purpose of hearing these works, but the attitude of the public was neutral. In fact, he found that his music was received with more enthusiasm in foreign countries than in Germany.

Although when he first came to Düsseldorf Schumann's reputation and personality impressed the musical element, and enabled him to succeed for a time in his conductorship, it became evident that he was unfitted for the post, both by lack of natural qualifications and by increasing symptoms of mental disorder. The nervous troubles of his former period of ill health returned with renewed violence. From 1850 he was annoyed by hearing one tone or several ringing in his ears; he had difficulty in expressing himself in words, and all music seemed too fast for him. This materially affected his conducting, as he would take the time too slowly; moreover, his growing lack of self-assertion rendered his beat indecisive, and instead of explaining his conception of a number, correcting mistakes, and directing the men how to play certain passages, he simply made them play the music over without comment. He was also easily tired, and had to rest during the rehearsals. It is said that he even continued beating time after the orchestra had ceased to play. For several years he held the post through the tolerance of the directors, influ-

enced by the general love and esteem in which he was held; but in time these considerations had to be laid aside for the good of the musical organizations. In May, 1853, the Lower Rhine Festival was held at Düsseldorf, and, while Schumann conducted Handel's Messiah and his own D minor symphony, the performance of his other works was entrusted to Hiller. By the autumn of that year matters had become so serious that the directors authorized a committee to suggest to him the advisability of a rest from directing, except in the case of his own compositions, until he should have recovered his health, Julius Tausch, his former associate in the management of the Choral Club, offering to take his place temporarily. Although this was undertaken with the utmost tact and delicacy, Schumann, in his growing irritability and sensitiveness, misconstrued the action and failed to appear at the next rehearsal. After waiting some time for him Tausch took his place, and this ended Schumann's career as a conductor.

After this Schumann sought rest and change in a tour with his wife through the Netherlands, where they were enthusiastically received. With one exception, this was the last pleasant event of Schumann's life. That exception was the appearance of Brahms with a letter of introduction from Joachim. Schumann became deeply interested in the young genius, and wrote in his behalf an article in the Neue Zeitschrift. A few last efforts in composition followed. He wrote, in collaboration with Brahms and Albert Dietrich, a sonata for violin and piano, dedicated to Joachim, who was expected to appear in Düsseldorf soon. He also met Joachim and Brahms once more at Hanover in January, 1854, at a performance of Paradise and the Peri.

Schumann's morbid nervous condition, manifested as early as his eighteenth year in what he called "an ingenuity in clinging to unhappy ideas," often expressed itself in dark forebodings. In 1837 he writes, "I often feel as if I should not live much longer, and I should like to do a little more work." His marriage quieted his fears for several years, then the old symptoms returned with renewed force. For the last few years of his life he was silent and taciturn;

he had always been reserved with all but intimate friends, and now became uncommunicative even to them. In the beginning of 1854 he grew rapidly worse; various illusions and hallucinations revealed the dangerous condition of his mind, and he realized it himself to such an extent that he desired to be taken to a sanitarium, a place the very sight of which had for years filled him with horror. One night he arose in excitement, saying that Schubert and Mendelssohn had brought him a theme, and commenced some variations on this for the piano; Brahms finished the composition, and dedicated it to Schumann's daughter, Julie. On Feb. 27, 1854, when he was sitting among his friends in the gloomy silence which was habitual with him, he arose and went quietly away, and not long afterward it was discovered that he had thrown himself into the Rhine, whence he was, however, rescued. He was now taken to a private asylum at Endenich, near Bonn, in charge of Dr. Richarz, where he remained until the end, two years later. During his infrequent lucid intervals he received a very few of his nearest friends, and also carried on some correspondence with his wife, but was not allowed to see her until near his death. Most of his time was spent in a deep melancholy, relieved by occasional attempts at composition and improvisation. He died on July 29, 1856, in the arms of his wife, leaving three daughters and four sons to mourn his loss. In 1880 a fine monument was erected by Denndorf on his grave at Bonn. A memorial statue was unveiled at Leipsic in 1875, and one in Zwickau in 1889.

Schumann was above medium height, rather stout, with a dignified bearing and slow movements; he could not be called handsome, the lower part of his face being too heavy, and the head, though strong in outline, did not render the expression of his face intellectual; it was pleasant and kindly, however, and when talking with intimate friends was still further lighted up by eyes usually downcast, in keeping with his absent, introspective habits of thought. The connection between Schumann's life and works is more intimate than that of any other of the great composers except Chopin, with whom he is often compared as an exponent of the romantic movement in music, and in

his being first and foremost a composer for the piano. While Chopin received the education of a virtuoso as a child, and wrote brilliantly as well as poetically for his instrument, Schumann's thorough technical training, as well as his theoretical study, was delayed till early manhood, and then cut short. His was a stronger, broader nature than Chopin's, and the peculiar technical difficulties of his compositions are invariably those that arise purely from the multitude of musical images crowding his mind and clamoring for existence. He never wrote for effect; all his music expresses phases of his mind and soul. As he advanced in years he valued all the experiences and sensations of life according to their adaptability for translation into music; and thus he deserves the title of the most subjective and psychological of composers. "In a certain sense," says Kelterborn in Famous Composers and Their Works, "Schumann's works may be regarded as a musical commentary on his life . . . particularly in the earlier piano compositions." Although he bears some resemblance to Schubert, to Beethoven and to Bach, which cannot be called in any sense an imitation of any of them; this is traceable in his later works alone, not taking into consideration those marked by the decline of his powers. In melody, harmony and rhythm, as well as in musical content, he was original from the first.

The influence of poetry is directly noticeable in his songs. Finck ranks him in the same category with Schubert, Franz and Grieg. Schumann had the advantage of Schubert in a wider variety of poems from which to select, and is given much credit for popularizing the best German poets of his time. The very intimacy of the union of Schumann's music with the German words of poems by Heine, Rückert, Eichendorff, Chamisso and Kerner causes them to lose some of their beauty when translated into other languages, and hence to lessen their appreciation among other than German-speaking peoples. His genius was akin to that of Heine in the power to suggest unexpressed depths of feeling in a few lines, both in his short piano-pieces and in his treatment of the piano accompaniment and the postlude to many of his songs, which intensifies their emotional atmosphere.

His best songs include those dedicated to his bride, the Myrthen cycle, including Die Lotusblume, Du bist wie eine Blume, and Der Nussbaum; other cycles, to songs by Kerner, including Wanderlust; by Eichendorff, the cycle, Woman's Love and Life; Heine's Liederkreis; Dichterliebe (Poet's Love), in which is included Ich Grolle Nicht, considered his very finest song; Liebesfrühling (Springtime of Love) cycle, of which the best two were written by his wife, without a suspicion of any assistance from her husband. Finck, in comparing Schumann with Schubert, says that the latter surpassed him in descriptive power, as in Erl King, but that Schumann possessed a vein of humor which enabled him to give adequate expression to what Fuller-Maitland calls "that mirth of Heine's, which seems always on the verge of tears." The same quality has been remarked in his Humoreske for piano.

A well-known ballad is The Two Grenadiers; the part-song, Gipsy Life, is popular, and other less known part-songs of greater musical value are the Advent and New Year's Songs of Rückert, and the Requiem to Mignon, from Goethe's Wilhelm Meister.

Of his chamber-music, the finest number is a quintet for piano and strings, dedicated to his wife. Berlioz heard this and had it performed in Paris; it was the work which made Dr. Schumann's reputation general throughout Europe, and has been pronounced the best piece of chamber-music since Beethoven, and a classical masterpiece for all time. A trio and quartet for piano and strings were also written in 1842, the latter being played in December, 1844, by Mme. Schumann, David as violinist, and Gade, then director at Leipsic, viola-player. The three string quartets dedicated to Mendelssohn were composed within a month, and show the peculiarity which dominates to some extent all of Schumann's compositions — which may be called the idiom of the piano, for which he so long composed exclusively that all his musical thoughts were expressed in it as a native tongue. He was at his best, in this field, in the works which include the piano.

Schumann's early attempts at large works were hampered by his want of theoretical knowledge, especially the

piano sonatas, of which the G minor is considered the best. He never attained the same command of orchestration as Mendelssohn or Beethoven, yet at times displayed originality in writing for instruments as well as his customary unfailing freshness of invention. Of the overtures, those to Manfred and to Genoveva rank the highest. He also wrote overtures to the Faust scenes, to Shakespeare's Julius Cæsar, a festival overture with chorus on the Rhine Wine Song, and two to proposed operas that were never written, viz., Schiller's Bride of Messina, and Goethe's Hermann und Dorothea. Of his choral works Paradise and Peri, The Pilgrimage of the Rose, and the part-songs have been reviewed. "The rest," says Hadow, "belong to Schumann's period of exhaustion."

Although Schumann declared that sacred music was the "highest aim of every true artist," he did not turn to it until his latter years; owing partly to this, and perhaps also in part to the fact that his early home atmosphere had not been strictly religious, he did not succeed especially in his sacred compositions. Then, too, his sympathies were with the Protestant Church, and the prevailing sentiment at Düsseldorf, where he wrote these works, was Catholic, and the immediate incentive to this kind of composition was doubtless the demand for music to be performed at the periodical church concerts there. The Advent and New Year's Hymn, previously mentioned, a mass, a requiem, a motet with organ accompaniment, were all settings of poems by Rückert. Although their conception is grave and noble enough, they were not entirely satisfactory as choral music. The sketches, studies, and fugues for pedal piano may be considered Schumann's contribution to organ music; it is comparatively unimportant, and unequal in value and character. A canon, in B minor, is frequently heard on modern organ programs.

His dramatic music comprises Genoveva, the Faust scenes, and music to Byron's Manfred. In the last he found a subject which appealed closely to him, and the result was one of his most inspired works, although a compromise between theatre and concert room, and not wholly adapted to either. It is a work for a musician

rather than for the ordinary listener. His piano concerto in A minor is considered one of his most beautiful and mature works. He established a deeper relation between the piano and the orchestra than his predecessors. There are several other works of the kind for piano, and also two concertos and a fantasie, dedicated to Joachim, which belong properly to the period of decline. A violin concerto in manuscript by Schumann was found after the death of Joachim among his papers, which he had refrained from publishing because of the too evident traces of his friend's insanity. Schumann's violin sonatas, and various pieces for other instruments with piano, such as oboe, clarinet, etc., were all written after his climax had been reached.

A number of piano-pieces have already been mentioned. Other important ones are the toccata, opus 7, and the allegro, opus 8, both brilliant concert-pieces of originality and power. The Papillons and Carnival are well-known works of his first period; to that of his engagement to Clara Wieck belong the well-known smaller numbers, Evening, Soaring, Why, Tangled Dreams; and other miniature gems which appeal alike to musician and to music-lover are the Träumerei (Dreaming), and the Bird as Prophet, from the Waldscenen (Wood Scenes). Others worthy of mention are the Arabeske, Blumenstück, and the Nachtstücke, especially the familiar one in F. The Album for the Young is what its name implies, and differs in purpose and character from the Scenes from Childhood. In the fantasia, opus 17, dedicated to Liszt, we find a highly-inspired composition, which recalls Beethoven, upon whose monument the composer originally intended to bestow it as an "Obolus." Schumann also wrote a small sonata for each of his three daughters.

Schumann was the first composer who grasped the deepest significance and possibilities in rhythm, and the first who possessed both creative genius in music and the qualities of a just, broad-minded and appreciative musical critic. He is one of the most original of musicians. Bach exercised a stronger influence over him than any other, but Schumann's use of counterpoint differs from the earlier master's in that it deals with harmonic

forms rather than in melodic passages. By natural gifts he was the strongest of the group of contemporary romanticists. In speaking of his contemporaries, Mendelssohn and Schubert, he stated that, while he could learn something from the former, Mendelssohn could also learn something from him, and that if he himself had been situated in the same happy circumstances he would have surpassed all of them. This shows at once his modesty and his self-respect.

It is true that the piano and his individual style of writing for it, while it placed him at the head of composers for that instrument, influenced all his work to the extent of interfering with the technique of composition for orchestra, chorus, or stringed instruments.

He made a critical review of all the representative examples of the various musical forms, which was valuable in his own development as well as to his readers. Nowhere was his true generosity and charitableness shown so strikingly as in his treatment of Mendelssohn, whose works he praised and upheld so warmly without any reciprocation, and whom he refused to believe insincere toward himself, even when told so by others. After his retirement from the editorship of the Neue Zeitschrift his adherents and those of Mendelssohn formed parties antagonistic to each other; but with this Schumann himself would have nothing to do.

But it is ever as a composer that Schumann will be remembered. While his more involved works appeal more to the cultivated musician, and for years he was not fully appreciated in his own country, he grows more and more in favor with all classes of music-lovers.

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Schumann-Heink (shoo'-män hĭnk), Ernestine. 1861-

Dramatic contralto; born at Lieben, near Prague. Her family name was

Roessler. Ernestine was one of a family of three sisters and a brother. Their father was an Austrian army officer and they were extremely poor. The entire career of the singer has been one of constant struggle. When she was ten Ernestine was sent to the Ursuline Convent in Prague, and it was there discovered that she was the possessor of a beautiful voice. She remained in the convent two and a half years; then her father was transferred from Lieben to Gratz, and in the latter city she was placed under the instruction of a singing-teacher named Marietta von Leclair, who, recognizing Ernestine's great talent, and knowing what the circumstances of her parents were, gave her lessons free. Upon the recommendation of Maria Wilt, once a famous soprano of the Vienna Opera, who had heard the young girl sing, the director of the Vienna Opera gave her an interview which did not prove a success; but later the young singer was heard by the director of the Dresden Opera in an aria from Le Prophète and the brindisi from Lucrezia Borgia and was engaged at once. In 1878, when she was seventeen, she made her operatic debut in Dresden at the Court Theatre as Azucena in Il Trovatore. She remained in that city four years, singing mostly minor parts, such as the Shepherd in Tannhäuser, and later began a course of study with Franz Wüllner. While in Dresden she married a retired army officer named Heink. She was next engaged at Hamburg, and from there went to Krell's Theatre in Berlin, where her real success as a vocalist began. She soon returned to Hamburg, singing there the roles of Carmen, Ortrud in Lohengrin, Adriane in Rienzi, and Amneris in Aïda. She separated from her husband and married Carl Schumann, an actor and stage manager of the Thalia Theatre in Berlin, with whom she lived happily for many years and by whom she has had eight children, all of whom are living. Herr Schumann died in 1903. The greatest successes of her career came after her appearance at Bayreuth in 1896. She sang the roles of Erda, Waltraute, and other important parts, and her triumphs there led to her engagement in London and the United States in 1898, when she joined the Metropolitan Opera Company. Her greatest roles are Ortrud, and Brängaene. She is a popular concert-

singer, and has appeared at the Worcester, Bangor and Portland Festivals. Mme. Schumann-Heink appeared in light opera in 1904, when she starred in Love's Lottery, a comic opera. The following year she was married to William Rapp, jr., many years her junior, and the son of the late William Rapp, former editor of the Chicago Staats-Zeitung. Madame Schumann-Heink's voice is vibrant, powerful and of intense sweetness. Some have called its range a mezzo-soprano, rather than a contralto. Its rich quality, the singer's dramatic gifts and her winning personality have made her one of the most popular singers of the day, both in Europe and America.

Schunke (shoonk'-ĕ), Karl. 1801-1839.

German pianist and teacher; born at Magdeburg, and studied with his father, Michael Schunke, a celebrated horn-player, and later with Ries, with whom he went to London. He settled in Paris in 1828 and met with much success as a concert-player and teacher. In 1835 he was appointed pianist to the Queen and received the cross of the Legion of Honor. He lost his speech through an attack of apoplexy, which also unbalanced his mind. He committed suicide by throwing himself from a window. Schunke wrote many light pieces of music, many of which were popular in his time, in all about sixty variations; fantasias; dances, and other compositions for the piano. He was a cousin of Ludwig Schunke, the intimate friend of Robert Schumann.

Schuppanzigh (shoop-păn'-tsĭkh), Ignaz. 1776-1830.

Noted Austrian violinist and composer; studied under Mayseder, Linke and Weiss, then at an early age organized and conducted the Augarten concerts, and later became a member of the Rasoumoffsky Quartet, which visited in 1816 various cities in Germany, Poland and Russia, returning to Vienna in 1823. The following year Schuppanzigh joined the Court Orchestra, and in 1828 became director of the German Opera. He is chiefly remembered as a friend of Beethoven and Schubert. Schuppanzigh composed a solo brilliant for violin, with quartet; solo variations on a Russian theme; and nine variations for two violins.

Schurig (shoo'-rĭkh), Volkmar Julius Wilhelm. 1802-1899.

German organist, cantor and teacher; born at Aue-on-the-Muda, Saxony. He went to Dresden, studied under Schneider, Julius Otto and Uhlig, and from 1842 to 1852 was choirmaster at the synagogue there; also organist of the Anglican Church from 1844 to 1856. From 1856 to 1861 he was in Budapest as cantor and organist of the Evangelical Society. After this he studied at Dresden, and there he taught singing at the Institute for the Blind, was cantor of St. Anne's Church from 1873 to 1893, and from 1876 till his death taught theory at the Rollfuss Akademie. His compositions were written in a fluent and agreeable style, and include fantasias, and preludes for the organ; sacred songs; duets; motets, and choruses; English songs; patriotic songs; and excellent songs for children; besides the collection, Liederperlen deutscher Tonkunst (Pearls of Song from German music).

Schuster (shoo'-shter, Joseph 1748-1812.

Prominent and prolific German composer; born at Dresden; the son of a musician, and was instructed by his father and Schürer. He spent four years in Italy, then returned to Dresden, becoming Court and chamber composer in 1772. While in Italy he studied for two years with Padre Martini at Bologna, and in that city produced many operas in the Italian style. He was also appointed master of music to the King of Naples, then went to Dresden, returning to Italy in 1778. He remained there till 1781, then went back to his native town, and became conductor at the church and the Dresden Theatre alternately with Naumann, Schürer and Seydelmann, and from 1787 was associated with the latter as Court chapelmaster. He died in Dresden. Schuster composed twenty-four operas, of which twenty were written in the Italian style and four in German. Some of them attained much popularity in their day. He also wrote cantatas; oratorios; a mass; divertimenti; symphonies; and concerto for two pianos, the last being in manuscript.

*** Schütt (shüt), Eduard. 1856-**

Russian musician, whose musical education was influenced by Anton

Rubinstein, Dreyschock, Leschetizky and Wieniawski. He was born in St. Petersburg, and was educated by his father, a cellist of distinction. At five he showed his musical inclinations by improvising on the piano. He entered the St. Petersburg Conservatory when he was nineteen, where he studied with Petersen and Stein. He graduated with the highest honors in 1876, winning the first prize, and shortly afterward went to Leipsic. While a student in the St. Petersburg Conservatory he wrote a serenade in four movements for stringed instruments. He remained at Leipsic till 1878, going then to Vienna, where he has since lived, and where he early became a friend of Leschetizky, who directed his studies and aided him in many ways. Schütt was director of the Akademisch Wagner Verein of Vienna from 1882 to 1886, and appeared in concerts at Paris, Leipsic and Vienna. In 1887 he was invited to Bayreuth by Cosima Wagner to assist in the management of the Wagnerian Festivals, but declined| Schütt has written a comic opera, entitled Signor Formica. He is known in America chiefly through his piano compositions, which are numerous and of great merit. His concerto in G minor was played before the Russian Musical Society at St. Petersburg and at the Crystal Palace at Sydenham. Among other works are Carnival Mignon; Scènes Pantomime; three morceaux; two miniatures; Scènes de bal; variations for piano; preludes; many transcriptions; songs; and other compositions. Schütt was one of the first musicians to recognize the genius of Saint-Saëns, and upon the occasion of that composer's visit to Leipsic, when the critics all treated him coldly, Schütt issued a pamphlet extolling the Frenchman to such an extent that it called forth a reprimand from the authorities of the Conservatory, where he was a student at the time. He is said to be most genial in disposition, witty, broad and progressive in spirit, well-read and informed.

Schütz (shüts), Heinrich. 1585-1672.

Famous German composer; influential in the development of church-music and the author of the first German opera. He was born at Köstritz, and was educated at the Court of Hesse-Cassel, studying law at Marburg and music at Venice later, under

Gabrielli, until 1612. Schütz held various appointments at Dresden, in 1617 being appointed chapelmaster to the Elector of Saxony. In 1642 he was appointed director of the Royal music at Copenhagen, a post he held until 1645. He died in Dresden. One musical authority says: "Schütz stands at the parting of the ways between Palestrina and Bach and is of importance chiefly because he applied the great Italian's choral style and the style of Monteverde and his followers to the development of semi-dramatic music and in a manner prepared the way for the great Bach." He is sometimes called the father of German music. He composed madrigals; psalms; sacred symphonies; and an opera, Daphne, brought out about 1627, besides much sacred choral music. A complete edition of his works is published in sixteen volumes, and includes sacred and secular music of great historical importance. Many of his best works are still heard, and he is accredited with having brought about in Germany as thorough a reform in musical art as had been accomplished in Italy in 1600.

Schuyler, William. 1855-

American composer; born in St. Louis, where he resides at present. Is an amateur musician, who has been largely self-taught. Schuyler is noted for his songs, especially his setting of Stephen Crane's Black Riders.

Schwalm (shvälm), Oscar. 1856-

Younger brother of Robert Schwalm; born at Erfurt, and was from 1879 to 1882 a pupil of Wenzel, Reinecke, Paul and Jadassohn at the Leipsic Conservatory. He was made manager of his father-in-law, Blüthner's, branch establishment at Berlin, and from 1886 to 1888 was proprietor of Kahnt's publishing house in Leipsic, selling out finally to Dr. Paul Simon. Schwalm also acted as musical critic of the Tageblatt and other Leipsic newspapers. He has composed an overture to Fitger's King Drosselbart; also piano-music; songs; and sets of songs for schools; preludes; fugues; and waltzes.

*** Schwalm, Robert. 1845-**

Instrumental and vocal composer; born at Erfurt, and studied music under the Liszt protégées, Mr. and Mrs. Robert Pflughaupt, at Weimar,

and later at the Leipsic Conservatory, where he was a pupil of Moscheles, Reinecke, David and Richter. Leaving Leipsic, in 1870, he went to Elbing, and five years later to Königsberg, where he has remained as conductor of the leading musical society, as organist of the old City Church and as a teacher at the Kuhn Conservatory. In 1881 the title of royal director of music and in 1897 that of professor was conferred upon him. Schwalm has composed numerous songs; an opera, Frauenlob; the oratorio, The Youth of Nain; suites and serenades for orchestra; large and small choruses with and without an orchestra; concert-piece for cello; and many instructive pieces for the piano.

Schwedler (shvāt'-lĕr), Otto Maximilian. 1853-

Flutist; born at Hirschberg, Silesia. Fr. Meinel, of Dresden, was his teacher from 1869 to 1872. He has been in orchestras at Warmbrunn, Meissen, Königsberg and Düsseldorf, and in 1881 became a member of the Leipsic City and Gewandhaus Orchestras, in the latter of which he has been first flute since 1895. He invented the flute called by his name in 1885, with which, at the Industrial Exhibition of 1897, the manufacturer, Carl Kruspe, took a prize. The same year Schwedler published his Katechismus der Flöte und des Flötenspiels, which give a full description of the instrument. He has also written transcriptions for the flute.

Schweizer (shvīt'-tsĕr), Otto. 1846-

Swiss pianist and teacher; born at Zurich. He received his first instruction from his stepfather, and in 1863 he went to Winterthur, where he had the advice of Götz and Kirchner. In 1867 he became a pupil of Moscheles and Wenzel in piano and Richter and others in theory. After finishing his course he went to Edinburgh, where he is teaching, also, at the Athenæum School of Music at Glasgow. His works include two suites; polonaise brillante; three romantic studies; a piano sonata in A flat minor, and one for piano and cello; three morceaux populaires; and other pieces for piano.

Schwencke (shvĕnk'-ĕ), Christian Friedrich Gottlieb. 1767-1822.

German musician; born at Wachenhausen, in the Harz Mountains. His

father, Johann Gottlieb Schwencke (1744-1823), was an excellent bassoon-player, town musician of Hamburg and the founder of a musical family. He was Christian's first teacher, but later Marpurg and Kirnberger instructed him in composition and organ. In 1789 he succeeded Philipp Emanuel Bach as cantor and musical director of St. Catherine's, at Hamburg, a post which he retained until his death. He frequently contributed to the Allgemeine Musikalische Zeitung, in which his setting to a Klopstock Ode was published in 1799. His first compositions were pieces for piano and flute, and songs. Among his best works are numerous cantatas; two oratorios; a psalm, paternoster; motets; and many other sacred compositions; six grand fugues; and sonatas. He rescored Handel's Messiah and Bach's mass in B minor.

Schwencke, Johann Friedrich. 1792-1852.

Elder brother of preceding; born at Hamburg. Studied violoncello under Prell and Romberg and harmony and composition under his father. He was also a good clarinettist, but later he devoted himself to studying the organ, and was appointed organist of St. Nicholas's Church. He was a prolific composer, having written over five hundred preludes and postludes; a septet; a quintet; and vocal quartets; harmonized about one thousand chorales and seventy-three Russian folk-songs; instrumented Beethoven's cantata, Adelaide; and arranged many of the works of Mozart, Spohr, and others for piano. His most important work is the Choralbuch zum Gesangbuche, containing all the songs sung in Hamburg. In 1836 he had J. G. Schultz build a double piano at which four could play at once.

Schwencke, Karl.

Second son of the preceding; born at Hamburg. He was a pupil of his father, and at seventeen made a successful tour as a pianist, visiting Stockholm, St. Petersburg, Moscow and Vienna, and at Paris published a number of compositions, including piano sonatas; a violin sonata; fantasias; rondos; divertissements; and other piano-music. A piano score symphony had been played at the Conservatory concerts in 1843 and in

1845 at Hamburg. A mass and other chamber-music by him was left in manuscript. He removed to Nussdorf, near Vienna. Part of his Memoirs were published in the Hamburger Korrespondent in 1884 and 1885.

Schytte (shēt'-tĕ), Ludwig. 1850-

Danish composer; born at Aarhus, Jutland, Denmark. Belongs to the newer Danish School, which includes Emil Hartmann, Paul Heise and August Enna. Schytte is prolific as a composer and has distinguished himself in the realm of chamber-music, opera, and song. He became a pupil of Anton Ree, then studied with Neupert, composition with Gade, at Copenhagen, and later went to Berlin, becoming a pupil of Taubert and of Liszt at Weimar in 1884. From 1887 to 1888 Schytte taught the advanced piano classes at the Horak's Institute at Vienna, and from 1899 was a concert pianist in that city, also teaching and composing. His works comprise romances; waltzes; études; preludes; and improvisations. The works by which he is best known are Hero, a one-act opera; the four-act comic opera, Fahrendes Volk; the burlesque operetta, Circus-Damen; a successful pantomime, Atelderspuck; a comic opera, Der Mameluck; and his numerous piano compositions, including concertos, characterstücke pantomimes for four hands, dances for four hands, a sonata, trios, quartets, and variations. Schytte's piano concerto in C sharp minor is said to be the most difficult in existence. He has also written Danish melodies, and Swedish songs. He has written a School of Modern Piano Virtuosity, technical studies for the highest degree of development.

*** Scriabine (skrē'-ä-bē-nĕ), Alexander. 1872-**

Prominent composer of the New Russian School, and one of the most talented and promising of the younger symphonists. Born in Moscow, and manifested at an early age a keen interest in music. He was sent to the Moscow Conservatory when he was nineteen, and studied piano under Wassily Safonoff and composition under Taneiev. In his student days he wrote numerous preludes; mazurkas; études; and other works for the piano. At the end of five years he began his work as a teacher, but gave up this work to devote himself to

composition. He had become, under Safonoff, an admirable executant on the piano, and during a tour of Switzerland in 1895 he won many triumphs as a pianist. He was received with great enthusiasm in Paris, Belgium and Holland. His first works were four sonatas and a number of poems for the piano; but he was more interested in the orchestral field, and devoted himself to composing in that field. His first symphony appeared in 1896 and his second in 1904. As a composer Scriabine is remarkably fertile, and has written morceaux; sonatas; nocturnes; a sonate-fantaisie; a concerto; and a reverie. His marked fondness for these forms has led to his being called the Russian Chopin. Scriabine is a marvelous interpreter of his own works, but is preëminently a composer, rather than a pianist. He made his American debut in 1905 with his own piano concerto, which he played with the New York Symphony Orchestra, with Wassily Safonoff, his former teacher, conducting. In New York Scriabine also assisted at a performance of his second symphony at Carnegie Hall. He has just finished his fifth work for the orchestra, which is entitled Poeme de l'Extase, and is at work at the present time on a poem for the piano.

Scribe (skrēb), Eugène. 1791-1861.

French dramatist; born in Paris; who wrote the librettos for over a thousand operas, and has been called the originator of the comédie-vaudeville. Scribe made his debut as a playwright at the age of twenty, when a piece of his was produced at the Theatre du Vaudeville in Paris. He was a member of the French Academy from 1836, and amassed a large fortune by his writings. He was the author of the librettos of Auber's Masaniello, Fra Diavolo, Lestocq, and Domino Noir; Meyerbeer's L'Africaine; Robert le Diable; Les Huguenots; and Le Prophète; also the librettos for Boieldieu's La Dame Blanche, Halévy's Manon Lescaut, and La Juive, and operas of Hérold, Adam, and Verdi. The librettos of thirty-three grand operas were written by Scribe. The edition of 1855 of his works includes two volumes of operas and three of opéra comique, while the last edition, 1874 to 1881, includes six volumes of ballets and operas and twenty-five opéra comiques.

Scudo (skoo'-dō), Paolo. 1806-1864.

Italian writer and composer; born at Venice, but educated in Germany, and author of many critical works. Scudo entered Choron's school and studied singing there. He then took a small part in Rossini's Il Viaggio a Rheims; left the stage and returned to Choron's school to take up music seriously. After the revolution of 1830 he played the second clarinet in a military band, then returned to Paris as a teacher of singing, took up writing, and finally devoted himself to musical criticism. As musical critic of the Revue des deux Mondes he became a man of note in Paris. Scudo is the author of L'Amie Musicale; La Musique Ancienne et Moderne; and Critique et Littérature Musicale, all of which are mostly re-publications of articles contributed to periodical literature. He also composed songs, and other vocal music; and wrote a musical novel, Le Chevalier Sarti, and its sequel, Fréderique, which first appeared in the Revue des deux Mondes. Scudo died insane in an asylum at Blois.

Sebor (shā'-bôr), Karel. 1843-

He was born at Brandeis-on-the-Elbe, and was a pupil of Milduer at the Prague Conservatory and a private pupil of Kittl. From 1864 to 1867 Sebor was conductor of the National Opera at Prague. He also taught music in Poland and was Theatre chorusmaster at Erfurt. From 1871 he was military bandmaster in Vienna. He wrote the operas, Templars in Moravia; Drahomira; Blanka; and the Hussite's Bride; also much chamber-music, including a quartet and quintet for strings; piano sonatas; fantasias; cantatas; symphonies; overtures; part-songs; and songs.

Sechter (zĕkh'-tĕr), Simon. 1788-1867.

Bohemian composer, organist and teacher of counterpoint. He was born at Friedberg, and studied first with Johannes Maxandt in his native town, then at Vienna from 1804 with Kotzeluch and Hartmann. Sechter was considered one of the leading contrapuntists of the Nineteenth Century; was an untiring worker, especially in the realm of church-music, and was the instructor of many musicians who afterward became famous. No day passed, it is said, without Sechter's writing a fugue, and a great many of his compositions are now in the Imperial Library and the Musikverein at Vienna. Sechter became musicmaster in the Institute for the Blind in 1810, where he composed and gave concerts with his pupils. While holding that post he wrote several songs and two masses. He was attached to the Imperial Chapel through the influence of Stadler, who caused three of Sechter's masses to be performed at the Court Chapel; was Court organist in 1824, and professor of composition and harmony in the Vienna Conservatory in 1850. His works consist of books of fugues; hymns; masses; graduals; offertories; oratorios; cantatas; string quartets; and operas, including a burlesque opera, Ali Hitsch-Hatsch, produced in 1844; and other works. Many of these works remained unpublished. Emperor Napoleon conferred upon him a gold medal for the grand mass which Sechter dedicated to him. Sechter's greatest work was a theoretical treatise in three volumes, Grundsätze der musik, issued in 1852 to 1854. He was devoted to the works of Bach and Mozart, and in addition to his other work completed the great fugue for the orchestra in D major, left imperfect by Mozart. He also issued a new edition of Marpurg's Abhandlung von der Fuge.

Seeboeck (sē'-bŭck), W. C. E. 1859-1907.

Accomplished pianist and composer; born at Vienna, but for many years a resident of the United States, where he taught and gave a great many concerts. Seeboeck's mother was a talented singer, a pupil of Marchesi, and she began his musical education when he was only eight. At ten he took up the study of the piano with Grädener, also studied with Epstein and Grill, had harmony and counterpoint with Nottebohm, and in 1875 became a pupil of Johannes Brahms in Vienna. He also gained a good general education, attending the Theresianum, a state gymnasium, where he was an exceptionally brilliant student. In 1877 he went to St. Petersburg to complete his studies and remained there sixteen months. His father having died he returned to Vienna, and then set out for the United States, taking up his residence in Chicago as a pianist and teacher in 1880, and remaining there until his death in 1907. Seeboeck was

highly esteemed as a musician. He was a good executant and the author of many compositions of much value. He wrote an opera, The Missing Link, which was produced at Central Music Hall, Chicago. He also composed one hundred and sixty-seven songs; a berceuse; thirty-two concertos; several church compositions; orchestral works; studies; and other piano-pieces. He was pianist of the Apollo Club of Chicago and held a high place in the musical life of the city.

Seger (zā'-gĕr), Joseph. 1716-1782.

Sometimes spelled Segert. Bohemian organist, who was born at Repin, Bohemia, and was taught music by Czernohorsky and Felix Benda at Prague, where he attended the University. Seger became organist of St. Martin's Church; afterward of the Teinerkirche at Prague, and died shortly before the news of his appointment by Joseph II. as organist of the Court Chapel at Vienna reached him. He numbered among his pupils many who afterward became famous, and was considered an excellent organist and teacher. He wrote eight toccatas and a fugue for the organ, which were published. His other music, including many masses, litanies, psalms, and motets, still remains in manuscript.

Seguin (sĕg'-wĭn), Anne Childe. -1888.

English soprano, who sang with her husband, Arthur Edward S. Seguin, in all his British concerts from 1828 and was on the operatic stage from 1837. After singing for three seasons at the King's Theatre as second prima donna she appeared at Drury Lane in 1837 at Donna Anna in Don Giovanni. The same year she went with her husband to America, where she appeared with him in the first English operatic performance that was ever given in that country; this being in 1837, when she sang the role of Zerlina in Fra Diavolo at Boston. She also sang in New York in Rocke's Amilie, and appeared with her husband's troupe in many other cities of the United States. After her husband's death, Mrs. Seguin retired from the stage and taught music in New York. She died in that city in 1888.

Seguin, Arthur Edward Shelden. 1809-1852.

English bass singer; born in London, and studied at the Royal Academy of Music there, and who sang with the first English Opera company that ever appeared in America. Seguin began his career as a vocalist in 1829, when he was heard at the Exeter Festival. Two years later he appeared in London, singing frequently at the Concerts of Ancient Music. He was also heard in opera, appearing in Handel's Acis and Galatea and in Matrimonio Segreto. After his marriage to Anne Childe Seguin, the singer, he came to America, appearing for the first time before an American audience in 1837, when he took part in the production of Fra Diavolo at Boston. He later formed an operatic troupe called the Seguin troupe, which toured the country, giving performances of operas in English, as well as English operas, in better style than had ever been accomplished up to that time. He also sang with the Cooper English Opera Company, of which Theodore Thomas was the musical director. Seguin's voice was a deep, powerful bass of wide range, and he was extremely popular in his day.

Seidel (zī'-dĕl), Friedrich Ludwig. 1765-1831.

German organist and composer of works for the church and stage. Was born at Treuenbriezen, and studied music with Reichardt and with Benda at Berlin. Seidel was organist in Berlin at the Marienkirche; in 1801 was assistant conductor at the National Theatre there; in 1808 musical director of the Royal Orchestra, and in 1822 Court chapelmaster. He composed operas, among which the best known are Der Dörfbarbier, and Lila; oratorios; masses; motets; piano-music; and songs. He also wrote incidental music to dramas, and an oratorio, Die Unsterblichkeit, produced in 1797.

Seidl (zīt'-'l), Anton. 1850-1898.

Eminent conductor, who was trained by Richard Wagner, and favored by him above all other conductors as an interpreter of his works. Although Seidl was a Hungarian by birth, having been born in Budapest, and a German by education, he became an American citizen, believing this country the best in which to work out his ideals, and became closely identified with its musical life. Seidl's musical education was begun in Leipsic, where he was a pupil at the Conservatory from 1870 to 1872. He was then

chosen by Hans Richter, whose favorite pupil he had been, for the post of chorusmaster at the Vienna Opera. Richter recommended him to Richard Wagner to take the work of preparing the scores and parts of the Nibelung Trilogy for production at Bayreuth. He was only twenty-one at the time, and worked for five years with the great master at Bayreuth, being a member of his household and closely associated with him. He was for three years chapelmaster at the Leipsic City Theatre and stage manager at the Vienna Opera House, and next was engaged as conductor for the great Wagnerian opera company which toured Europe. He produced The Ring music dramas at the Victoria Theatre in Berlin under Wagner's supervision in 1881; conducted performances of them in London, and for two years superintended the productions of various Wagnerian operas in various parts of Europe. In 1885 at Bremen, where he was conductor of the Bremen Opera, he met and married the singer, Augusta Krauss. In 1886 Seidl held the position of conductor at the Bayreuth Festival, bringing out with clearness and intellectuality the beauties of Wagner's works. That year he began his American career as a conductor, being engaged by Walter Damrosch and E. C. Stanton to conduct the German Opera at the Metropolitan Opera House in New York City. Seidl came to the United States as an apostle of the new school, and he made clear all that had been obscure and doubtful in Wagner's operas. He was a most sincere and enthusiastic conductor, and quickly brought the orchestra under him into repute.

In 1895 he became conductor of the Philharmonic Orchestra of New York, one of the oldest and best trained musical organizations in the country. As conductor of the Philharmonic, Seidl proved to be an efficient drillmaster, interpreting the works given under him with sympathy and understanding, and during the six seasons he was connected with this orchestra he made many tours with his musicians. He occupied a position of great importance in New York, and he was constantly adding to his skill and reputation as an interpreter of the best modern German music as well as the music of the classical

school. In 1892 he became director and conductor of the Sunday night concerts in New York. In 1897 he conducted the operatic performances at Covent Garden, London, and created a furore in New York when he conducted a performance of Parsifal. Many and tempting were the offers that came to him from numerous European cities, Hamburg, the Royal Opera at Berlin and London all making him generous offers to assume charge of the music. But he loved America and Americans and remained loyal to the country of his adoption. His friends had begun a movement to found and endow a permanent symphonic and operatic orchestra in New York City, to be under Seidl's direction, when their plans were frustrated by his sudden death in 1898. The sudden taking away of the scholarly and beloved leader was a severe loss to American music. Seidl had done much to cultivate a high musical taste and knowledge in this country, and his services to the cause of American music cannot be too highly praised.

Seifert (zī-fĕrt), Uso. 1852-

German composer and author of instructive works; born at Römhild, Thuringia. A pupil of Wüllner, Blassmann, Nicodé and Rischbeiter at the Dresden Conservatory, and at present an instructor at that institution and organist of the Reformed Church of Dresden. Seifert has composed piano-pieces, including a Polonaise; a Grand Study, Ohne Rast, ohne Ruh; also songs. Seifert has made himself well known by a popular method for piano, published in 1893, which has been widely used. He has edited classic instructive works.

Seiss (zīs), Isidor Wilhelm. 1840-

German pianist; born in Dresden; the son of a musician. He was a pupil of Frederick Wieck, and of J. Otto, and from 1858 to 1860 studied counterpoint with Hauptmann at Leipsic. For a time after finishing his studies he made successful concert tours through Europe. In 1871 he was engaged by Frederick Hiller as teacher of the piano at the Cologne Conservatory, and conducted the concerts of the Musikalische Gesellschaft there, and was later appointed a professor of the institution. While studying under Hauptmann, Seiss brought

out some compositions and has since become known for his clavierstücke; sonatinas; preludes; German dances; a revision of Weber's E flat concerto, and a scena for orchestra. Seiss is easily in the foremost rank of modern teachers and among the most notable of modern pianists. He has also been most successful as a teacher.

Séjan (sā-zhäñ), Nicolas. 1745-1819.

French organist and composer; born at Paris. He studied music under Bordier and Forqueray, the organist, the latter being his uncle, and at fifteen years of age sought the post of organist at St. André-des-Arcs' parish church and obtained it against strong competition. He is said to have astonished Couperin and other noted organists of the time by playing when he was only thirteen an extemporaneous Te Deum, with great brilliancy and precision. He was joint-organist at Notre Dame Cathedral in 1772, organist at the Church of St. Sulpice in 1783, Court organist in 1789 and organist of the Church of the Invalides in 1807. He was also organist at the Paris Conservatory and taught at the Royal School of Music there. He died in Paris. Séjan composed fugues; six violin sonatas; three piano trios; also much other music for piano and violin and works for the organ.

Selby, Bertram Luard. 1853-

English organist; born at Kent. Was organist from 1881 to 1883 of a Salisbury Cathedral, and is at the present time connected with the Church of St. Barnabas in London. Selby has composed two operas, The Ring and Adela; the music to Helena in Troas; a one-act operetta, Weather or No, which was successfully given in Berlin in 1896, under the title, Das Wetterhauschen; a school cantata, The Waits of Bremen; church-music; part-songs; songs; idyll for orchestra; two piano quintets; sonata and suite for violin and piano; suite for piano and sonatas for organ.

Seligmann (zā'-lĭkh-män), Hippolyte Prosper. 1817-1882.

French violoncellist and composer; born in Paris. Studied at the Paris Conservatory, from 1829 to 1838, with Alkan, Norblin and Halévy, taking the second prize in 1874 and the first two years later. Seligmann traveled in France, Italy, Algiers and Spain as a violoncellist, making many long concert tours in those countries. He died in Monte Carlo. His compositions include the Album Algerian; a concerto; caprices; fantasias on operatic themes; studies; divertimenti; and other music for cello; also many beautiful songs.

Selmer (sĕl'-mĕr), Johan.

One of the composers of the epoch, which boasted Grieg as its chief figure and is one of the few Norwegians who have passed most of their years of study abroad. He was forced to travel in the east because of a lung affection, shortly after finishing his studies, but returned in 1868 to Paris and for two years was a pupil of Ambroise Thomas at the Conservatory in that city. He represents a more ambitious school of music than that which preceded him, and numbers among his works, many compositions in large forms, among others, In den Bergen and Nordische Festzug, both for full orchestra; Le Captive; Zug der Turken, and other cantatas; besides choruses for mixed voices; many duets; and an album of songs. Selmer's Spirit of the North, for chorus and orchestra, won a prize at Copenhagen in 1888, but his Tempest, produced the following year at a Norwegian concert in Paris, was less successful.

Sembrich (zĕm'-brĭkh), Marcella. 1858-

Remarkable coloratura soprano. One of the most attractive personalities, as well as one of the most gifted women on the operatic stage. Her real name was Marcelline Kadanska. She was born in the little Polish town of Wisnewcryth, near Lemberg, of a musical family, her father, Professor Kadanska being a teacher of the violin and piano, and a good all-round musician, who played several instruments. He taught the child Marcelline to play the piano at the age of six. Later he instructed her on the violin, so that she was at a very early age a talented performer on both instruments, long before it was discovered that she was the possessor of a voice. The family traveled through the provinces giving concerts, at which the future prima donna played the violin and piano.

Sembrich

M. Janowief, a friend of Marcelline's father, hearing her play, and believing her to be possessed of great talent, sent her to the Conservatory at Lemberg, where for eleven years she studied piano with Professor Wilhelm Stengl and the violin under other teachers. Just as she was finishing her studies her voice attracted the attention of her teachers, and she was sent to Vienna, where she studied violin with Hellmesberger, piano with Eppstein and voice with Rokitansky. It was Liszt, who decided the girl's career. He listened to her play, and then, after she had rendered one of the Polish folk-songs, he said to her: "My child, God has given you three pairs of wings with which to fly through the country of music. They are all equal. Give up none of them, but sing, my child, sing, for you have the voice of an angel." Shortly after finishing her studies in Vienna Professor Stengl took her to G. B. Lamperti at Milan, and with this teacher she studied two years. She became the wife of Professor Stengl, her first teacher, and with him removed to Vienna, where he became a professor at the Conservatory and she studied German Opera with Richard Lewy. Then as Marcella Sembrich (her mother's name), she began her operatic career. Her debut was made in 1877 at Athens as Elvira in I Puritani. She was then engaged for eighteen months at the Dresden Court Theatre, and from 1880 for five seasons in London, making tours on the Continent and in the United States, where she was a member of the Metropolitan Opera Company under Abbey. She returned to the United States in 1898, and although fourteen years had elapsed since her last visit she reëstablished herself in popular favor and has ever since been one of the most popular of the singers who visit this country. Mme. Sembrich sang in the Lower Rhine Festival of 1880, and has appeared at many other festivals. In London and St. Petersburg she is extremely popular. The season of 1881 and 1882, she sang Dinorah for the first time in England and also the role of Constance in a revival of Mozart's Entführung. One of her greatest impersonations is Rosina in The Barber of Seville, and her Mimi in La Bohème, Lucia in the Donizetti opera, and Violetta in Traviata, are all highly spoken of. Other roles in which Mme. Sembrich has been heard to advantage are Marie, in The Daughter of the Regiment; The Countess, in The Marriage of Figaro; Zerlina, in Don Giovanni, and Susanna, in Marriage of Figaro. She sang in Donizetti's Don Pasquale in a revival of that opera in 1900, and as the Queen of the Night in Mozart's Magic Flute, being one of the few great exponents of the pure Italian style of singing. She has also sung Elsa in Lohengrin and Eva in Die Meistersinger. Mme. Sembrich has a repertory of thirty-seven operas. Her voice is of great limpid purity, about two and one-half octaves in compass, and is very brilliant in the upper register. Time has as yet made no inroads upon it, and of it one critic has said: "Its passing would be a calamity, for there are few like it." She still gives much time to practise, spending three hours a day, one hour each to voice, piano and violin. No vocalist, except Patti has received so many decorations. Mme. Sembrich lives in Dresden, and is the mother of a son twenty-two years of age who is an art printer.

Semet (sŭ-mā), Théophile Aimé Émile. 1824-1888.

French composer and conductor; born at Lille. Studied the violoncello and harmony in his native town, and gained prizes for proficiency in these branches which procured him a grant from the city to study in Paris, where he had composition under Halévy. He became a musical director in Paris, played drums in the orchestra of the Paris Opéra for many years, and also taught music in that city. All of his music has great melodic beauty, but is exceedingly difficult to execute. He composed an opera, La petite Fadette, which he described as a vaudeville in two acts. His other operas were Gil Blas and Ondine, both of which were fairly successful. He also wrote cantatas; songs and ballet music; and his part-song, La danse des Sylphes is greatly admired. Semet was decorated by his government as a Chevalier of the Legion of Honor. He died at Creteil.

Senesino (sān-ĕ-sē'-nō), Francesco Bernardi detto. 1680-1750.

Male soprano singer; born at Siena, Italy. Studied with Bernacchi,

singing for the first time about 1719 in Dresden. The following year he was engaged by Handel at a large salary to sing at the London Opera, where he appeared in Buononcini's Astarto with striking success. He afterward sang in other operas by the same composer until 1726, when he returned to Italy. Senesino reappeared in London in 1727 under Handel's direction, singing in Esther, Handel's oratorio, and also appearing at Lincoln's Inn Fields with the opera company, managed by Porpora in opposition to Handel. Senesino retired in 1735 and died in Siena, his native place, a few years later. He was majestic and imposing in appearance, with a clear, powerful and wonderfully flexible voice. He was the leading singer of his day, a graceful actor, and, in the delivery of recitative, had no equal in Europe.

Senfl (zĕnf'l), Ludwig. -1555.

Swiss composer. One of the most eminent, if not the most important, contrapuntist of the Sixteenth Century. He was born at Basel, toward the end of the Fifteenth Century (the exact date is not known), and studied in Vienna with Heinrich Isaac, conductor of the Imperial Chapel, succeeding him at his death. As a youth he was choir-boy at Munich, and was chapelmaster from 1525 to 1550 to Maximilian I., Duke of Bavaria. No dates of his birth or any of the events in his life have come down to us. His compositions, however, have been preserved in great numbers, and he was probably the greatest German composer of his time. His works, and especially his motets, were greatly valued by Martin Luther, who had his motets sung in preference to those of any other master. He wrote mostly chorales, motets; graduals and masses; set to music many of the odes of Horace, and wrote much church-music. A large number of his works are in manuscript in the Munich Library, including seven masses; motets; hymns and sequences. Senfl died in Munich about 1555.

Serov (s'yā-rôf), Alexander Nickolajevitch. 1818-1871.

His name is sometimes spelled Seroff. Noted Russian composer, who was born in St. Petersburg and studied cello with Carl Schuberth and general music with Hunke. He was

for a time engaged in the practise of law, and also held a government position in the Crimea, but in 1850 gave it up to devote himself to the study of music. His first opera, Judith, was produced, in 1863, with such success that the Czar granted Serov a pension. His second opera, Rogneda, was also well received. He died while he was at work upon a grand opera in five acts, four of which he had completed. It was entitled The Power of the Enemy, and, scored by his friend Solovieff, was produced in 1871 and became extraordinarly popular. Serov composed four other operas, like Wagner writing his own librettos. He was a follower and enthusiastic partisan of Wagner, and was very popular in Russia. His other works include several ballets; songs; a very beautiful setting of Schiller's Glocke, (The Song of the Bell); an Ave Maria, written in 1868 for Adelina Patti; and a Stabat Mater. Serov lectured in 1865 at the University of Moscow on musical history and in 1859 and in 1864 at the University of St. Petersburg, on musical theory and dramatic composition. He also contributed articles to various periodicals. He died in his native city.

Serpette (sĕr-pĕt), Henri Charles Gaston. 1846-

French dramatic composer; born at Nantes. He began life as an advocate, but becoming interested in music entered the Paris Conservatory, where he studied with Ambroise Thomas from 1868 to 1871. After competing unsuccessfully for two years for the Prize of Rome, Serpette finally won it, in 1871, for his cantata, Jeanne d'Arc, which was given at the Paris Opéra the same year. For many years he produced works written in the same popular vein, among them La branche cassée; Le petite muette; and Mme. le Diable, his last work, which he composed for Jeanne Granier, the favorite actress of the Theatre La Renaissance, and which was produced in 1882. Besides these works he composed La Chaperon rouge and some thirty others; also some light dramatic works, among them Cendrillonette; La dot de Brigitte; and Le Carillon.

Serráo (sĕr-răi-ō), Paolo. 1830-

Italian dramatic and church composer; born at Filadelfia, Calabria.

Serráo

Was a pupil at the Naples Conservatory, of Lanza in piano, and studied there with Parisi and Conti in harmony and with Mercadante in composition. At the outbreak of the Revolution in 1848 Serráo enlisted as a volunteer in the national guard of Naples, and after the defeat of the insurrectionists was obliged to hide for several months before reëntering the Conservatory to finish his studies. His first opera, L'Impostore, was written for the Theatre Fondo of Naples in 1852, but political troubles prevented its being produced, and also his second opera. In 1857 he brought out Pergolesi at the Fondo and this was followed in 1865 by La Duchessa and in 1868 by Il Figliuol. Serráo also wrote an oratorio; a requiem; funeral symphony; a mass; magnificat; a Te Deum; overture and other works. After 1863 he acted as professor of composition at the Naples Conservatory.

Servais (sĕr-vĕ), Adrien François. 1807-1866.

Remarkable Belgian violoncellist, said to have been one of the most distinguished of modern times, also a composer of considerable music for his instrument. He was born at Hal, near Brussels. Was first a pupil of his father, a talented musician, then studied at the Brussels Conservatory with Platel, under whose guidance he became a master of the cello. Servais spent three years in a theatre orchestra, in his native town, then made his debut as a concert-player at Paris in 1834, meeting with striking success. He played at the Philharmonic concerts in London, then returned to Brussels for a year of study, during which time he formed the style which afterwards made him famous throughout Europe. For twelve years he toured all the leading cities of the Continent, going as far north as Siberia. In 1848 he was appointed a professor at the Brussels Conservatory, and instructed many pupils who afterwards became famous. He was soloist to King Leopold and on terms of the greatest intimacy with Vieuxtemps, with whom he made many tours. Servais is credited with having invented the peg that supports the cello. He composed three concertos; and sixteen fantasias for the violoncello; fourteen duos for the same instrument; three duos for violin and cello; and other works, written jointly with Vieuxtemps and Léonard.

Servais, Joseph. 1850-1885.

Celebrated violoncellist; the son of Adrien François Servais. He became almost as famous and renewed the triumphs of his father by his fine performances. His father bequeathed to him his fine Stradivarius cello, and it was while performing on it that he died. Joseph Servais was from 1869 to 1870 a member of the Weimar Orchestra and later a professor of the Brussels Conservatory, succeeding his father. Like his father he taught many pupils who afterwards became noted musicians. The journals of Europe all praised him extravagantly. His brother, François Matthieu, was educated at the Brussels Conservatory and became a talented composer.

Sevcik (sĕv'-tsĭk), Pan Ottakar.

Noted Bohemian violin teacher, well known as the teacher of Kubelik, Arthur Hartman, Marie Hall, Ondricek, Leonore Jackson, Kocian and other noted violinists who have achieved fame in recent years. The attention of the musical world was first directed to Sevcik, now generally ranked among the greatest teachers in Europe, by Kubelik's first appearance, and subsequent success. Kubelik spent seven years with Sevcik, whose system is calculated, it is said, to develop to the limit of virtuosity, the technique of any gifted individual. His work on violin study is the most complete of any belonging to the present day and covers the whole field of technique and bowing. He is said to exact from all his pupils at least seven hours' practise daily. Sevcik was highly regarded by Joachim and Wilhelmj and was the instructor of the latter's son. He is a hard-working man, of quiet tastes, simple and unostentatious. He has resided for years in Prague, with his mother, who is a paralytic. It is said Sevcik has refused flattering offers from many institutions to become an instructor.

Seydelmann (zī'-dĕl-män), Franz. 1748-1806.

German composer; born in Dresden; the son and pupil of a player in the Court Orchestra, which he joined as a

youth. Franz studied in Italy from 1765 to 1770 at the Elector's expense, being a pupil of Schuster and Naumann, and in 1772 both he and his father were appointed composers of church-music to the Elector, later both were conductors of the Court church choir, were cembalists at the Italian Opera and in 1787 both were advanced to the rank of chapelmaster. Franz Seydelmann composed seven Italian operas; a requiem; forty psalms; thirty-seven offertories; cantatas; vocal duets and many songs; all of which are in manuscript at Dresden. His published works are the opera, Die schöne Arsene; numbers from other operas; piano sonatas; flute sonatas and three violin sonatas. He was a most industrious composer.

Seyfried (zī'-frĕt), Ignaz Xavier Ritter von. 1776-1841.

German composer; most prolific, but not particularly original. He was born in Vienna, and studied piano with Mozart and Kozeluch, giving up the study of law, to take up composition with Albrechtsberger and von Winter. From 1797 he was chapelmaster at Schikaneder's Theatre, then at the New Theatre till 1828. He composed mostly operas, about sixty in all; melodramas; ballets; oratorios; masses; a requiem; motets; symphonies; quartets and piano-music. Seyfried published Beethoven's exercises in Thorough-bass, Counterpoint and Composition, and edited a complete edition of his teacher, Albrechtsberger's theoretical works.

Sgambatti (sgam-bä'-tē), Giovanni. 1843-

Eminent composer, conductor and pianist. One of the first of his countrymen to write in the larger orchestral forms. He is essentially a product of the new Italian School and his influence upon the music of his country has been strong and wholesome. Sgambatti was born in Rome of an English mother, and an Italian father. The elder Sgambatti was an advocate and intended his son for the same profession, but the boy early showed a taste for music and studied to make a name for himself in his chosen field. After the death of his father, in 1849, his mother moved to Trevi and married again. The boy then took up his studies with Aldega

and Barbieri and studied piano and harmony with Natalucci, who had been a pupil of Zingarelli. At this time he also sang in a church choir, played the piano in public, conducted small orchestras and composed more or less. Sgambatti at first devoted himself to the piano, but gave it up later to devote himself to teaching and composition. In 1860, when he was seventeen, Sgambatti removed to Rome, where he continued his studies.

Liszt now became his teacher, and under his guidance Sgambatti became a masterly player on the piano. In 1864 Sgambatti gave four orchestral concerts and encouraged by his teacher began to compose. In that year he wrote a string quartet, the next year a quintet, and then an octet and overture, all of which attracted attention from musicians. In January, 1868, Sgambatti, with Pinelli, gave six matinées of chamber music, which were well attended by the prominent people of Rome. With Wilhelmj, the violinist, he also gave concerts in Florence, and in both cities gave orchestral concerts, at which the great symphonies were heard for the first time. From that time on Sgambatti continued to do much to introduce the works of the great composers to Italy. The following year he accompanied Liszt to Germany, where they heard Wagner's operas in Munich. They then returned to Rome, working together as before. In 1877 Wagner heard some of Sgambatti's works played and his recommendation of them, helped the younger musician to find a publisher for two of his quintets in Mayence. In 1878 he was appointed piano professor at the Academy of St. Cecilia at Rome, where a few years before, 1869, he had founded a free piano class. In 1881 his symphony in D was performed for the first time at a concert in the Quirinal before the King and Queen of Italy, and later was heard at a concert at the Crystal Palace, London, under Sgambatti's direction. In 1886 Sgambatti was made one of the five corresponding members of the French Institute to fill the place made vacant by the death of Liszt. He again visited England in 1891, when he gave concerts entirely of his own works. Since then he has visited London several times, conducting concerts of his own works at St. James' Hall and at Crys-

tal Palace. His work was introduced to the United States by Richard Hoffmann, who was the first to perform Sgambatti's gavotte for American audiences. His earlier works include a string quartet, and overture to Casa's drama, Cola di Rienzi. Later he wrote a festival overture, a piano concerto and a symphony. Among his more important works are a symphony for full orchestra; a requiem mass; nocturnes; preludes and fugues; a suite; quintet for piano and strings; Vecchio Menuetto; a companion piece to the gavotte before mentioned; Gluck's melody, taken from Orfeo, which Sgambatti transcribed with taste and skill; Fogli volante; pieces lyrique; an effective étude mélodique, and many other important piano works. Today Sgambatti stands at the head of Italy's instrumental musicians. He is a follower of Liszt and Berlioz rather than Wagner, and, as a teacher at the Academy of St. Cecilia at Rome, has trained many American musicians.

Shakespeare, William. 1849-

Celebrated English singer and vocal teacher; born at Croydon. He has trained many singers who have since become prominent. Shakespeare sang in a church choir as a boy, and at thirteen years of age became an organist and a pupil in harmony and counterpoint of Molique. In 1866 he gained the King's scholarship at the Royal Academy of Music, where he studied under W. Sterndale Bennett. In 1871 he won the Mendelssohn scholarship, which enabled him to study at the Leipsic Conservatory, where he was a pupil of Reinecke. He later studied at Milan with Lamperti for two and a half years. While a student at the Royal Academy of Music, Shakespeare produced and performed at the students' concerts several compositions of his own, including a piano trio; capriccio for piano and orchestra and a piano concerto. After his period of study in Italy, Shakespeare returned to England in 1875, and appeared as a vocalist at the Monday, Popular and Crystal Palace concerts and at other concerts in London and the provinces and at the Leeds Festival in 1877. In 1878 he was appointed professor of singing at the Royal Academy of Music and conductor of the concerts of that institution in 1880, a post which he held for six years. He has since been made a fellow of the Academy and is now chiefly known as a teacher of singing, although he has composed a large number of meritorious works. His compositions are marked by great charm and are said to show the influence of Robert Schumann and of Shakespeare's teacher, Bennett. His best known works are a dramatic overture; a symphony; a piano concerto; string quartets, many of which are in manuscript; songs and piano-pieces. The composer's symphony for orchestra was performed in 1874 at the Gewandhaus in Leipsic.

Sharfenberg (shär'fĕn-bĕrg), William. 1819-1895.

Pianist, violinist and teacher; born in Cassel, Germany. After studying under Hummel at Weimar he returned to his birthplace in 1837 and played second violin in Spohr's quartet. In 1838, however, he came to America, made his debut at New York in Hummel's septet, and settled there. He immediately established himself as one of the leading teachers and concert-players in the city. He was one of the organizers of the old Philharmonic Society, founded in 1842, of which he became secretary, vice-president, treasurer, and, in 1863, president, and he did good service for many years as musical editor of the music-publishing company of G. Schirmer. He died at Quoque, Long Island.

Sharpe, Herbert Francis. 1861-

English pianist and composer; born at Halifax, Yorkshire. He gained a piano scholarship at the opening of the National Training School for Music at South Kensington and succeeded Eugen D'Albert as Queen's scholar at the same institution. From 1882 Sharpe played frequently at concerts in London and other cities. He was appointed professor at the Royal College of Music in 1884 and examiner for the Royal Academy of Music and the Royal College of Music in 1890. His compositions are numerous and consist of a comic opera in three acts, in manuscript; many songs and part-songs; variations for two pianos; duets; symphonic pieces; a suite; arrangements of Grieg's Norwegian songs and dances for piano; and an overture.

Shaw, Oliver. 1778-1848.

American composer and singer, who was born in Middleboro, Massachusetts. He taught music in Providence, R. I., and was the author of numerous songs, hymns and ballads, and also wrote an instruction book for the piano. Although blind, Shaw was quite renownd in his day, and his songs and ballads had a considerable vogue. Among the most popular were the ballads, Mary's Tears; Sweet Little Ann; The Death of Perry; Arrayed in Clouds, and Home of My Soul, a religious song. Shaw died in Providence.

Shedlock, John South. 1843-

English teacher, pianist and musical critic; born in Reading. He was graduated in 1864 from the London University with the degree of Bachelor of Arts, then studied piano with E. Lübeck and composition with Edward Lalo in Paris. Shedlock was a teacher in London until 1879, when he became musical critic and lecturer on music at the Royal Academy of in the Musical Times of London, and a series of papers on Raff's symphonies were published in the Monthly Musical Record. Shedlock is known chiefly to musicians by his translation into English of Riemann's Lexicon, and by his editing of Kuhnau's biblical sonatas in 1895, which he played at the Royal Academy of Music the following year to illustrate lectures by E. F. Jacques. He wrote an account of a copy of Cramer's Studies with notes by Beethoven, which he discovered in Berlin in 1893, and also wrote a work, entitled The Pianoforte Sonata, Its Origin and Development. Although gifted in many ways, Mr. Shedlock has devoted himself chiefly to musical literature, and for many years has been a busy worker, editing, translating and compiling works of value to musicians, and composing occasionally. He has to his credit, a string quartet; a romance and a scherzino for piano.

Shelley, Harry Rowe. 1858-

Gifted American composer and organist, who was born in New Haven, Connecticut. While a student at Yale he studied music with Gustav J. Stockel, and later in New York pursued his studies with Dudley Buck. He also enjoyed a period of study under Dvořák, during the stay of the famous Bohemian composer in this country. In Paris Mr. Shelley was the pupil of several masters, but most of his musical education has been acquired at home. When only fourteen he became organist of the Center Church at New Haven, has been organist at Plymouth Church, Brooklyn, of Dr. Storr's Church, Brooklyn, of the Fifth Avenue Baptist Church of New York. At present he has charge of the classes in theory and composition at the Metropolitan College, New York. He has composed much meritorious music and is classed by musical critics among the most talented and promising of the musicians of New York. Among his works are a sacred cantata, The Inheritance Divine; and an orchestral suite, Souvenir de Baden-Baden, which includes the Morning Promenade, Siesta, Ball and Serenade Orientale; two symphonies were performed in New York in 1897; a violin concerto, given in 1891; and his cantata, Vexilla Regis, heard in 1894. One of Mr. Shelley's most successful works is a fantasia for piano and orchestra, and two of his ballads are widely known. They are his setting of Tom Moore's Minstrel Boy and Love's Sorrow. His other compositions are a symphonic poem, The Crusaders; a dramatic overture, Francesca di Rimini; a fantasy for piano and orchestra, written for Rafael Joseffy; a one-act musical extravaganza; a three-act lyric drama; dance of the Egyptian Maidens; and much sacred music, including several Te Deums; Evening Prayer; March of the Centuries; and pieces for the organ, besides many transcriptions for that instrument. His Life and Death, published in 1898 and is especially suited to Easter services. Mr. Shelley has also published The Modern Organist, a collection of works of modern organists, with original arrangements.

*** Shephard, Frank Hartson. 1863-**

American composer, teacher, organist and writer; born at Bethel, Connecticut. Was a pupil of Eugene Thayer at Boston in organ, piano and theory. From 1881 to 1886 he was organist in various cities of this country. In 1885 he located at Cleveland, Ohio, as organist at Trinity Church, and there organized a boy-choir. From 1886 to 1890 he studied at Leipsic with Jadassohn, Reinecke,

Paul and Torsleff, and was organist of the English Chapel there in 1888. Shephard organized the Shephard School of Music at Orange, N. J., in 1891, and from then on was organist and musical director at Grace Church, Orange. He has written considerable church-music, works on Piano Touch and Scales; Church Music and Choir Training; Harmony Simplified; a Method for Pianoforte and other works on the theory of music.

Shepard, Thomas Griffin. 1848-

American conductor and teacher, who was for many years identified with the musical life of Yale University and that of New Haven, Conn. He was born at Madison, Conn., and was a pupil of G. W. and J. P. Morgan. He was organist at Christ Church, New Haven, for three years and occupied the same position at other churches in that town. In 1873 he assumed the musical directorship of the Yale Glee Club, and for several years was conductor of the New Haven Oratorio Society, a chorus of about six hundred voices, which gave many standard works. Shepard is also director of the Apollo Club of male voices and teaches theory of music, organ and voice. He has written Cuisine and Cupid, a comic opera; a cantata, The Word Made Flesh; numerous anthems; offertories and sacred songs.

Sherwood, Edgar Harmon. 1845-

Pianist and composer; born in Lyons, New York, where his father was a prominent lawyer, and where he was educated for the career of a physician. He very early showed a taste for music, and was mostly self-taught. Sherwood enlisted and served in the Union Army from 1862 to 1865, and at the close of the war decided to devote himself wholly to music. He taught and wrote in various cities, among them Dansville, N. Y., Chicago, New York City, and finally settled in Rochester, N. Y., as pianist and teacher. In 1895 he was appointed national musical director of the Union Veterans' Union, and has held other positions of importance. He is an uncle of William Hall Sherwood, the well-known pianist and teacher. Mr. Sherwood has composed over one hundred works for voice and piano, the best known of which are a descriptive fantasia, The Nun and

the Fountain; a grand minuet; The Dreamer, a march-elegy on Gottschalk; Souvenir de Montmorenci; a grand concert duet, L'heureux retour; and other piano-pieces; also songs and part-songs. Many of his piano-pieces are used by musicians for concert and teaching purposes.

Sherwood, Percy. 1866-

English pianist and composer; born in Dresden. Studied first with Hermann Scholtz in piano, then entered the Dresden Conservatory, studying there from 1885 to 1888. The following year he won the Mendelssohn German state prize for a requiem for solos, chorus and orchestra. He was appointed professor of piano and score-reading at the Dresden Conservatory in 1893, and then made a tour of Germany as a concert pianist. Sherwood has a high reputation as a pianist and has also written considerable music, that has won him the admiration of musicians. Among other compositions are a concerto for piano and orchestra; a symphony; overture to Goethe's Götz von Berlichingen; sonata and ten miniatures for piano; choruses; songs; organ-pieces and much chamber-music, including a menuet; waltzes; and barcarole.

*** Sherwood, William Hall. 1854-**

Distinguished American pianist, composer and teacher, who has exerted a great influence for good upon American music and whose career has been eminently successful. He was born at Lyons, N. Y., the son of the Rev. Lyman H. Sherwood, and to his father he owes much of his subsequent success. He received his first instruction from him, graduating from the Lyons Musical Academy, of which his father was founder and principal, then studying with Edward Hamburger, Pychowski and William Mason. He later went to Europe, becoming a pupil of Kullak and Deppe at Berlin and later of the great theorist, Weitzmann, finishing his studies at Weimar with Liszt and Richter. Sherwood was organist at the English Church at Stuttgart and at the English Chapel at Berlin, then returned to America in 1876, and settled in Boston, where he became connected with the New England Conservatory. He next went to New York and in 1889 moved to Chicago, where, he was head of the

piano section of the Chicago Consevatory, until 1897, when he founded the independent Sherwood School. He has been married twice, first in 1874 to Miss Mary Fay, a well-known pianist and in 1887, his second wife being Miss Estelle F. Adams, a pupil. Mr. Sherwood has appeared in all the principal cities of the United States as a pianist, in Canada and Mexico, and is the only American ever invited to play with the leading German orchestras. He was most cordially received abroad, and is generally regarded as the first American piano virtuoso. He has composed considerable high-grade music for the piano and is the author of a number of works on music, among them Music Study and Interpretative Technique. His compositions include mazurkas; suites; scherzo-caprice; a gypsy dance; an Allegro Patetico and a scherzo-symphonique, besides numerous studies, several of which have been used by Kullak, his former teacher, in his more advanced classes. Mr. Sherwood is a member of the American College of Musicians and one of the examiners of the piano department.

Shield, William. 1748-1829.

English composer, perhaps the most original since Purcell; who excelled especially as a song-composer. He was born at Whickham, Durham, the son of a singing-teacher, and upon the death of his father he was apprenticed to a shipbuilder. He found time, however, to study thorough-bass with Avison, and also had charge of the subscription concerts at Newcastle. When his apprenticeship had ended Shield became the leader of the theatre and of concerts in Scarborough. In 1772 he was violinist in the orchestra of the opera, London; the following year, principal viola-player at the same place and at concerts, and in 1778 produced his first opera, A Flitch of Bacon, at the Haymarket Theatre, London. That year he was appointed composer to Covent Garden and retained this post until 1791, in which year he visited Italy. In 1817 he succeeded Parsons as master of the Royal Music. He died in London and is buried in Westminster Abbey. Shield composed in all about forty operas; pantomimes; musical farces, detached numbers of which were published; six string trios; six violin

duets; and wrote an Introduction to Harmony, and Rudiments of Thorough-bass, both published in 1794. His concerted music is melodious, but his dramatic works are now forgotten, with the exception of the songs they contain. His theoretical works are no longer used.

Shinner, Emily. 1862-1901.

English violinist; born at Cheltenham. She began the study of the violin at an early age. In 1874, when she was twelve years of age she went to Berlin to study with Jacobsen, and two years later entered the Berlin High School's music department, becoming a pupil of Joachim. She was the first woman to enjoy the privilege of his instruction. Miss Shinner played in several German cities, returning to England in 1881. The next year she made her debut at a concert in Kensington and also appeared in the English provinces. She appeared successfully in the London Popular concerts and at the Crystal Palace, taking Mme. Neruda's place and became exceedingly popular as a concert violinist. In 1887 she organized a ladies' string quartet, known as the Shinner Quartet, which played frequently in London and the provinces with great success. In 1889 she married Captain A. F. Liddell of the Artillery. Miss Shinner has been called the pioneer among women violinists.

Shore, John. -1750.

English trumpeter; born in the latter part of the Seventeenth Century, the son of Matthias Shore, a trumpeter to James II., of England. John Shore's name appears in 1711 as one of the twenty-four musicians to Queen Anne and also as a lute-player in the Chapel Royal, he having been appointed to the latter post in 1715. By some authorities John Shore is credited with being the inventor of the tuning-fork. He was undoubtedly the most celebrated trumpeter of his time. For him Purcell composed his obbligato trumpet parts to many songs.

Sibelius (sē-bā'-lĭ-oos), Jean. 1865-

Finnish composer of high rank, who is generally recognized as the head of the younger Finnish School. Sibelius was born in Tavastehus, Finland. He was educated for the law, but loved music and learned to play

the violin, studying first with Wegelius in Helsingfors from 1885 to 1888, then studied counterpoint with Albert Becker at Berlin, from 1889 to 1890, and with Goldmark in Vienna in 1891. He then returned to Helsingfors and has since resided there. From 1893 he has taught theory at the Musical Institute and the Orchestral School in that city. He has added new lustre to the musical fame of his country, has proven himself a composer of real greatness, and through his excellent works has become known to the world at large. Inspired by the Kullero myths of Finland, Sibelius composed the Kullero Symphony, and has given to the beautiful poem a characteristic and peculiarly national interpretation. The companion pieces, Swan of Tuonela, and the Lemminkainen are tone-poems of great beauty and did much to bring the composer before the public. His other works are the opera, Maid in the Tower, produced at Helsingfors in 1896 and which was the first Finnish opera ever written; a suite, Carelia; suite, King Christian IV.; vocal ballads; string quartets; and quintets; piano-pieces; songs; male choruses; a saga for orchestra; and cantatas, besides violin concertos and a suite on a historical motif, which was published in 1903. His suite, King Christian IV., is a remarkable work, which entitles its composer to be called really great. His latest composition is a violin concerto, which was played for the first time in England at a Promenade concert in October, 1907. His Swan of Tuonela was played in Philadelphia in 1904, and numerous other works have become known in this country by production under noted orchestral leaders. Sieblius has a decided leaning toward program music.

Siboni (sē-bō'-nē), Erik Anton Valdemar. 1828-1892.

Danish composer and pianist; born at Copenhagen; the son of Giuseppe Siboni, the renowned tenor singer. He first studied with Courländer and Goetz, and then was a pupil of J. P. E. Hartmann, of Vogel, of Moscheles and of Hauptmann at Leipsic from 1847. Afterward he entered the class of Sechter at Vienna, where he studied from 1851 to 1853, then returned to Copenhagen. In 1864 he became organist and professor of the piano

at the Royal Academy of Music at Sorö, Denmark, where he also taught the children of the Royal family of Denmark, including the present Queen Alexandra of England and the Empress of Russia. He composed some creditable music, including the opera entitled The Flight of Charles II., which was successfully produced at Copenhagen in 1862. He also wrote two other operas, Loreley and Carl den Audens Flugt; a tragic overture; two symphonies; piano quartet; a Stabat Mater; the grand choral works, The Battle of Murten and The Storming of Copenhagen; a setting of the 111th Psalm, and other works. In manuscript are two symphonies; a concert-overture; quartets for strings; sonata for violin and choral works.

Siboni, Giuseppe. 1780-1839.

Renowned tenor singer, the father of Erik Anton Valdemar Siboni. The elder Siboni was born at Forli, Denmark, and made his debut in 1797 at Florence, then appeared at Genoa, Milan and Prague, and in 1806 went to London, where he sang with striking success the following three seasons. Siboni was well known and popular as a singer in London, Vienna, Prague, Naples and St. Petersburg. His compass was two octaves, and he was an excellent actor. Many of Paer's tenor parts were writen for him. In 1819 he was appointed director of the Royal Opera and of the Copenhagen Conservatory, a position which he held until his death.

Sieber (zē'-bĕr), Ferdinand. 1822-1895.

Famous German singing teacher; born in Vienna. Studied first with J. Miksch at Berlin, then became an opera singer, having developed a good voice. Later he studied with Giorgio Ronconi. After leaving the stage Sieber settled in Dresden as a teacher of singing in 1848, went to Berlin in 1854 and ten years later received the title of professor from the University. He died in Berlin. Sieber wrote mostly songs and educational works on vocal art and solfeggio, in all about one hundred, all well known and frequently republished.

Sieveking (zē'-vĕ-kĭng), Martinus. 1867-

Talented pianist; born in Amsterdam. Was a pupil of his father, and

then studied at Leipsic Conservatory with J. Röntgen in harmony and with Franz Coenen. He then went to Paris, where a suite of his composition was played by the Lamoureux Orchestra. He also played in London in 1890 and made concert tours throughout Europe. In 1895 Sieveking was heard in Boston, and the following year made a tour of the United States.

Sighicelli (sē-gĭ-chĕl'-lē), Antonio. 1802-1883.

He belongs to a remarkable family of violinists, in which son succeeded father for four generations. Filippo was the founder of the family and was born in 1686 and died in 1773. His son Giuseppe (1737-1826) was the next, then Carlo (1772-1806), all of whom were noted for their wonderful performances on the instrument. Antonio was born at Modena and was a pupil of his grandfather, Giuseppe, and of Giovanni Mari, and became an eminent performer and later conductor of orchestras at Cento, Bologna and Ferrara. From 1835 he was leader of the Modena Theatre and conductor of the Ducal Orchestra.

Sighicelli, Vincenzo. 1830-

He belongs to a remarkable family of violinists, each of whom attained to a high degree of virtuosity. He was the son of Antonio, and studied the violin with his father, later becoming a pupil of Hellmesberger, Mayseder and Sechter in Vienna. Returning to his native town, Modena, in 1849, he acted as solo violinist and assistant conductor to the Court Orchestra, and from 1855 was a teacher of the violin in Paris. Sighicelli composed many fantasies on operatic airs and original pieces for violin and piano.

Silas (sē'-läs), Edward. 1827-

Renowned Dutch organist, pianist and composer; born at Amsterdam, Holland, and at present professor of harmony at the Guildhall School of Music and the London Academy of Music. He studied harmony with Grua at Mannheim, piano with Louis Lacombe, at Frankfort, from 1839, and with Kalkbrenner in Paris, in 1842; later was a pupil of Benoist in organ, and of Halévy in fugue and opera, at the Paris Conservatory. In 1849 he won the first prize for organ-playing in competition with Saint-

Saëns and Cohen. The following year he moved to England, settling in London as organist, despite the adverse criticism he met with. In 1866 he was awarded the first prize by the General Assembly of Catholics in Belgium for a mass, winning it in competition with seventy-six others. He has composed an oratorio, Joash; a Kyrie Eleison for four voices with orchestra; symphonies; an elegy; sonata; duets; organ-pieces and piano-music, and considerable music for the church.

Silbermann (zēl'-bĕr-män), Andreas. 1678-1734.

First of the celebrated Silbermann family of organ and instrument-makers. Andreas Silbermann was born in Klein-Bobritzsch, Saxony, the son of a carpenter, and from his early youth devoted himself to the study of organ-building. He finally settled in Strasburg, where he married Anna Maria Schmid, by whom he had twelve children, several of whom carried on their father's work. In the space of twenty-seven years, Silbermann constructed thirty organs, the most famous of which is the one in the Strasburg Cathedral. He died in Strasburg.

Silbermann, Gottfried. 1684-1753.

He belongs to the Silbermann family of organ and clavier-makers; was the greatest of his name and was the younger brother of Andreas, who built the organ in the Strasburg Cathedral. He was born at Klein-Bobritzsch, Saxony, the son of a carpenter, and was intended by his father for the trade of a bookbinder, but because of some childish prank was apprenticed to his brother, who taught him the art of organ-building. So well did Gottfried profit by his brother's instruction that in 1714 he gave proof of his ability by constructing the cathedral organ at Freyberg, which was considered the finest instrument of the forty-seven which he built. It was equipped with three manuels and forty-five stops. Silbermann is sometimes credited with the invention of the piano, but this is a much discussed and very doubtful point. He probably did invent the cembal d'amour, a clavichord with strings of double length, and he was the first German to make a piano and worked very hard at the perfecting of that instrument.

From him its increased spread and the gradual displacement of the clavicymbal and clavichord may be dated. His first two pianos he submitted for examination to Johann Sebastian Bach, who praised the novelty of the instrument, but found the upper octaves feeble. Silbermann then worked at his instruments to remedy the defects, and upon his submitting them to Bach the second time, they were declared faultless by that musician, and from then on were famous. Silbermann built many organs in Saxony, and some of his pianos he made for Frederick the Great. His clavichords were almost as celebrated as his organs and pianos, and were highly spoken of by Dr. Burney, the musical historian. Silbermann never married, and died while engaged in building the Dresden Court organ, which is considered his finest instrument. He became extremely rich for those times.

Silcher (zĭl'-khĕr), Friedrich. 1789-1860.

Famous German song-composer; born at Schorndorf, Würtemberg. Was a pupil of his father and of Auberlen, organist at Fellbach. He resided for some time in Stuttgart as a music teacher, and in 1817 was appointed musical director at the University of Tübingen, receiving his degree in 1852 and holding the post almost until his death. Silcher was a promoter of choral singing, and urged the singing of German folk-songs through his Sammlung deutscher Volkslieder. Many of his songs became exceedingly popular. He composed four-part male choruses; a choral book, containing Swabian, Thuringian and Franconian folk-songs and a work on harmony and composition.

Siloti (sē'-lō-tē), Alexander. 1863-

Russian pianist; considered by his compatriots as worthy to rank among the best of modern times. He was born near Charkow, South Russia, on his father's estate. From 1875 to 1881 he was a student at the Conservatory of Moscow, a pupil of Swereff, Nicolas Rubinstein, Hubert and Tschaikowsky, and in this institution he won a gold medal for his brilliant work. He made his debut in concert in 1880 and three years later achieved a remarkable success at Leipsic. For

three years, from 1883 to 1886, Siloti was a pupil of Liszt, and by some is looked upon as the most remarkable pupil of the great master. Since 1880 Siloti has played in public a great deal, and in 1893 was offered an appointment as professor of the piano at the Conservatory of St. Petersburg, but declined the post, preferring to spend his time teaching and giving concerts. In 1883 he won honors at the Leipsic Tonkünstlerversammerlung. For some years he has resided in Paris. For a short time he was professor of piano at the Moscow Conservatory, but resigned in 1890. He has made tours throughout Europe and in 1898 visited the United States, where his playing was highly complimented and liked, but he has never created the furore that Paderewski, Jean De Pachmann and Rosenthal have.

Silva (zēl'-vä), David Poll de. 1834-1875.

Prolific and original composer; born at St. Esprit, near Bayonne, France. He was taught by his mother and grandmother, who had received musical instruction in Paris from the best masters. Later he became a pupil of Funck at Bordeaux, where his family had settled. In 1854 he went to Paris, where he met Halévy, who advised him to enter the Conservatory for a period of study, but his failing eyesight prevented this, and when he became blind his mother wrote out his works at his dictation. In spite of his affliction De Silva composed a large number of works, including three operas; a ballet, La Sulamite; two oratorios; cantatas and choral works. Among his sacred compositions is a Stabat Mater, which won a prize at Bordeaux in 1871 and which was highly praised; and he wrote two symphonies; much piano and chamber-music; part-songs and songs; and much more that remained in manuscript.

Silver (sēl-vär), Charles. 1868-

French composer; born in Paris. Became a pupil of Dubois and Massenet at the Paris Conservatory, winning the Grand Prize of Rome with a cantata, l'Interdit. He has composed a one-act operetta, l'Escarpolette; a one-act elegiac poem, Raïs; a fantasie; a four-act fairy opera; an oratorio, Tobie; two orchestral suites,

entitled Poème Carnavalesque and Le Ballet de la Reine; a dramatic overture, Berenice, and songs. Silver's opera, La Belle au Bois Dormant, was produced in Paris in 1895.

Simandl (zē'-mänt'l), Franz.

The dates of his birth and death are not known. He was the first double-bass in the Vienna Court Orchestra and from 1869 a teacher in the Vienna Conservatory. He publishd a Neurste Methode des Kontrabass-Spiels in three parts, the first being a preparation for orchestra-playing with thirty studies; the second a preparation for concert-playing, with studies and sonatas, and the third, an advanced school in ten parts.

Simon (sē'-môn), Jean Henri. 1783-1861.

Belgian violinist and composer; born at Antwerp, and at eight years of age is said to have conducted a mass with orchestra. He studied music with Lahoussaye, Rode, Gossec and Catel in Paris, then returned to his native town to become a teacher of violin and a performer on that instrument. Simon taught, among others, Meerts, Janssens and Vieuxtemps. He composed seven violin concertos, and other works for that instrument; several oratorios; cantatas; choruses; motets and a trio for two violins and bass.

Simpson, Christopher. 1610-1670.

English musician, whose name is sometimes spelled Sympson. Born in England. The exact place and date are not known. Became a famous virtuoso on the viola da gamba. He was an ardent Catholic and served in the army of the Duke of Newcastle in support of Charles I. and afterwards found a patron in Sir Robert Bolles, of Leicestershire, who employed him to instruct his son on the viola. Simpson wrote a number of theoretical works, including The Division-Violist; a Compendium of Practical Music, in five parts, and The Art of Discant. This work was published about 1655. Simpson passed several years in Turnstyle, Holborn, London, and died there.

Sinclair (sĭnk'-lĕr), John. 1790-1857.

Scottish tenor singer; born near Edinburgh; known as a clarinet player in the band of Campbell of Shawfield's regiment. Was a teacher of music in Aberdeen and first appeared in London as a singer in 1810 at the Haymarket Theatre, taking the part of Cheerly in Lock and Key. Sinclair studied for a time with Thomas Welsh, was engaged for Covent Garden Theatre, London, and appeared at that playhouse in Linley's Duenna about 1811. In 1816 he married a Miss Norton, and from that year appeared successfully in London and the English provinces until 1819, in which year he went to Paris, and there studied with Pellegrini, and later in Milan was a pupil in singing of Banderali. Sinclair visited Naples in 1821, where he sought the advice of Rossini. From 1822 until 1823 he sang in Italy, appearing principally in the works of Rossini, who wrote for him the part of Idreno in Semiramide. He then returned to London, and in 1830 paid a visit to America, retiring from public life on his return to his native country. Sinclair was one of the most popular singers of his day, and created the tenor roles in Bishop's Guy Mannering, The Slave, Noble Outlaw and Davy's Rob Roy. He also composed a number of popular songs, among them Johnnie Sands; Hey the Bonnie Breast-Knots; Beneath the Wave, and others. He died at Margate, England.

Sinding (zĭnt'-ĭng), Christian. 1856-

Renowned Norwegian composer, who must be reckoned as the greatest of Norwegian musicians, after Grieg. He has written some highly original and interesting compositions for orchestra, chamber-music in various combinations, songs and much music for the piano. Sinding is one of a remarkable trio of brothers, the others being Stefan, a sculptor, and Otto, a painter, some of whose canvases were exhibited in Chicago at the time of the World's Fair.

Christian Sinding was born in Kongsberg, Norway, and as a boy his interests were only in the direction of music. He studied violin and theory in his native town, then went to Leipsic, studying for three years at the Conservatory there under Carl Reinecke and Adolf Brodsky. Winning the Royal scholarship enabled him to pursue his studies at Leipsic, at the High School of Music in Munich and at Berlin, where he studied from 1874 to 1877. After finishing

his musical studies Sinding composed a sonata for violin and piano, but the critics harsh treatment of it so discouraged him that he burned it. He then returned to his native town for a time, later went to Copenhagen in 1890, but finally settled in Christiania, becoming an organist and teacher in that city, and has since resided there almost constantly.

Sinding's compositions are distinguished by graceful runs and broken chords, with which he loved to embroider his harmonies. It is said that he used to receive larger bills from his copyist in his student days than any of his student friends because there were so many more notes to the page. His style is noted for its vigor, which is at times almost tempestuous. He is characteristically Norwegian, although less so than Grieg, to whom he is often compared. His Norwegian songs, Modern Synger and Der Skreg en Fugl, are typical of his country. Sinding is said to have been strongly influenced by Wagner, and most of his music is best suited to large auditoriums, although he has written some morceaux and other pieces for the piano which show his ability to write equally well for the chamber. His greatest work, and by far his best known, is his Symphony in D Minor, which was produced by Felix Weingartner in Berlin in 1895, and was also given in America. It is complicated and thoroughly Norwegian in style. His Episodes Chevaleresques (Knightly Episodes), a suite for orchestra, is dedicated to Felix Weingartner. His variations are played by Mme. Carreña, Eugen D'Albert and other noted pianists. As a violinist, Sinding is a gifted executant, and for this instrument he has composed a legend with orchestral accompaniment; two concertos with orchestra and other works. His cantata, Til Molde, contains several passages which have been likened to some of Wagner's works. Sinding's other compositions include variations for two pianos; a quintet; a rondo infinito; prelude and fugue; a gavotte; nocturnes and charakterstücke; many songs; and piano-music, including his famous Frühlingsrauschen (Rustle of Spring).

Among his smaller compositions are his Songs without Words; March Grotesque; Minuet, and many songs,

including Alte Weisen; Mir Glanzten Augen; Röschen bis den Apfel an. Since the death of Grieg, Sinding undoubtedly stands at the head of the Norwegian School of composers, and is credited by some critics with having even more graphically than Grieg reproduced in his music the scenery and forbidding characteristics of his native land.

Singelée (săñzh-lā), Jean Baptiste. 1812-1875.

Belgian violinist and composer; born in Brussels. Was first taught by his brother, Charles, and was a pupil of Wéry at the Royal School of Music, Brussels, winning the first prize in 1829. He played for several years in orchestras of minor theatres, then at the Opéra Comique, Paris. Returning to Brussels, Singelée became one of the first violins in the orchestra of the Theatre Royal, and in 1839 was first violin there. He was afterward orchestra leader at a theatre in Marseilles and in 1852 was appointed to a similar post at Ghent, later went to Antwerp and then to the Theatre de la Monnaie, Brussels. Singelée wrote altogether about one hundred and forty-four compositions, including a ballet, Arsène, produced at Brussels in 1845; two concertos for violin; overtures; fantasies on operatic themes from the works of Bellini, Auber, Hérold, Verdi and later operatic composers, besides a fantasia-pastorale and many solos for violin. He died at Ostend. Singelée's daughter, Louise, born in 1844, became a distinguished vocalist. She died in 1886. His brother Charles, 1809-1867, was a violinist highly esteemed in his day.

Singer (zĭng'-ĕr), Edmund. 1830-

Celebrated Hungarian violinist and composer; born at Totis; studied at the Budapest Conservatory under Böhm and Ellinger, then with Ridley Kohne, and later at the Paris Conservatory, where he appeared in concerts. He traveled as a violinist in Hungary, Germany and France and in 1846 he was appointed solo violinist at the Budapest Theatre. He was also solo violinist at the court of Weimar and professor at Stuttgart, and appeared with success at the Gewandhaus, Leipsic. He was a brilliant concert violinist and a good teacher. He composed Adieux à la

Patrie; La Sentimentale, a caprice-étude; La Carnaval Hongroise for violin and orchestra; many violin pieces, including transcriptions of Field's nocturnes; fantasies and airs variés.

Singer, Otto. 1833-1894.

Composer, conductor and noted pianist, who won a commanding place among American musicians and who was identified with the musical life of Cincinnati for many years. Singer was born at Sora, near Meissen, in Saxony; studied at the Kreuzschule, Dresden, from 1851 to 1855; at the Leipsic Conservatory with Moscheles, Hauptmann and Richter, and later with Liszt. He taught in both Dresden and Leipsic and in the latter city was connected with the Wagner-Liszt School. His best work was done in this country. He came to America in 1867, and for more than twenty-five years taught, conducted and composed here. He was first a teacher in New York, but in 1873 was sent by Theodore Thomas to Cincinnati as assistant conductor of the first May Festival in that city. He entered the Cincinnati College of Music as teacher of piano and composition and remained there almost until his death. To Singer's efforts is due the good chorus singing in Cincinnati. For many years he trained the chorus for the May Festivals. For the festival of 1876 he wrote an American cantata, entitled The Landing of the Pilgrim Fathers, which was most successful. Several of his compositions were given at the Gewandhaus concerts in Leipsic and by various orchestras in other cities. Besides taking an active part in the work of training the singers for the Cincinnati May Festivals he directed several of the Festivals of the North American Sängerbund, and contributed many valuable articles on musical subjects to the magazines and lectured before many societies. He died in New York.

Singer, Otto, jr. 1863-

Violinist; born in Dresden; studied in Paris and in Berlin with Kiel, and later was a student in Munich with Rheinberger. In 1888 he was conductor of the Heidelberg Liederkranz; in 1890 succeeded H. Zöllner as an instructor of violin at the Cologne Conservatory, and was also conductor

of the Männergesangverein. Since 1892 he has resided in Leipsic. Singer has composed a concertstück for violin and orchestra and male choruses.

Singer, Peter. 1810-1882.

Franciscan monk; the son of a bell-founder, and was entirely self-taught in music. In 1839 he constructed a musical mechanism with reeds, a kind of orchestrion, which he called pan-symphonikon. He is also said to have discovered a new system of harmony. He became a distinguished organist and pianist and wrote considerable sacred music, including no less than one hundred and one masses; six hundred offertories; and about thirty litanies; many marienlieder and piano works. In 1883 a monument was erected to him in Salzburg.

Sinico (sē-nē'-kō), Francesco. 1810-1865.

Vocal composer and teacher of singing; born in Trieste. Studied first with Andreuzzi, an organist; then with Farinelli, and in 1843 became master at the Jesuit College in his native town, and gave singing courses on Wilhelm's Method. Upon his application the city of Trieste erected a singing school for eighty children, which was placed under his direction, and in a short time Sinico achieved such success with his choirs of children and men that he was able to perform oratorios and masses. He wrote sacred songs for his choirs.

Sitt (zĭt), Hans. 1850-

Violinist; born at Prague, the son of the violin-maker, Anton Sitt, and was first a student at the Prague Conservatory in 1867. He was leader of the orchestra at Breslau in 1869, conductor of a theatre in Prague, and in 1873 and until 1880 was town chapelmaster at Chemnitz, afterward conductor of the private band of Baron P. von Dervies at Nice, remaining there for some time. In 1883 Sitt was a teacher of the violin at the Leipsic Conservatory and violin-player in the Brodsky Quartet. Two years later he succeeded Herzogenberg as conductor of the Bach Society and started a series of popular concerts at the Crystal Palace, Leipsic, which were a success. Sitt wrote three violin concertos; a viola concerto, and cello concerto; ten pieces for the piano; and many songs.

Sittard (sĭt'-tär), Josef. 1846-

Composer, teacher, lecturer and musical critic; born at Aix-la-Chapelle, and studied from 1868 to 1872 at the Stuttgart Conservatory. Shortly after his graduation he was appointed teacher of singing and piano at that institution. From 1885 he was musical critic for the Hamburg Korrespondent and gave lectures on the history of music. The title of professor was conferred upon him by the Duke of Coburg in 1891. Sittard has composed songs and sacred choruses; is the author of a book of essays; a compendium of church-music; Jongleurs and Minstrels, published in 1885; and sketches of Mendelssohn and Rossini.

Sivori (sē-vō'-rē), Ernesto Camillo. 1815-1894.

One of the most remarkable violin virtuosos who ever lived; upon his shoulders fell the mantle of his teacher, Paganini. He has never been surpassed in purity of tone and perfection of technique. Sivori was born in Genoa, and began to play when little more than a baby. Paganini on hearing him was so impressed that he became his teacher, and also wrote for him a set of six violin sonatas with accompaniments for guitar, viola and cello, which were often played by Sivori, his famous teacher and their friends. Prior to that Sivori had studied with Restano, beginning his studies at five years of age. He also received instruction from Costa and Serra, and when only eleven toured with M. Dellepaine, who had been his teacher, visiting various cities in France. In Paris he played at a Conservatory concert, and so pleased the Parisians when he played in concerts with Alard that they presented him with a specially struck medal. From 1839 he traveled through Russia, Belgium, Holland and England. In 1846 he came to the United States and played at the Broadway Tabernacle, New York and at private musicals at the Astor House. He also visited Mexico and South America. He was extremely popular in London, where in 1852 he led the band of the first Philharmonic Society concert, then under the conductorship of Berlioz. Sivori built up a large fortune in the course of a highly successful and prosperous career, but lost much of it by unfortunate investments. In his later years he lived in retirement. He was decorated by many sovereigns, was made a Chevalier of the order of Saints Maurice and Lazare in 1855, and was also decorated with the Order of Charles II. of Spain in 1856. He was a wonderful interpreter of Paganini's compositions, as well as a gifted quartet player, and interpreted the works of Haydn, Mozart and Beethoven in an exceptional manner. Sivori had the honor of being the first violinist allowed by the city of Genoa to play upon the famous Paganini violin, which is preserved in the museum of that city. He wrote considerable music, none of which has much value although several of his compositions have been found useful as studies. His works include concertos in E flat, and A for violin and orchestra; fantasia-étude, Carnavals de Cuba; Chile Americaine; La Génoise a caprice; a Tarentelle Napolitan; grand fantasias; romances; duets, and numerous solos for the violin.

*** Sjögren (shākh'-rĕn), Johann Gustav Emil. 1853-**

Talented Scandinavian composer; was born at Stockholm, Sweden, where his father was a dry-goods merchant. He went to work for a local piano firm when very young, and at the same time followed the musical course of the Conservatory of his native city, applying himself especially to the study of the organ, piano and counterpoint. He continued his studies at Berlin from 1879 to 1880, under the direction of Frederick Kiel for composition and August Haupt for organ. Returning to Stockholm Sjögren published collections of songs and also compositions for the organ and piano and choruses for mixed voices. Although urged by his teachers to devote himself wholly to music. Sjögren continued to hold his mercantile position until 1884. In that year he undertook a series of tours through Europe, visiting the great musical centers, Berlin, Munich, Vienna and Paris. In 1891 he was named organist of St. John's Church, Stockholm, a post which he still holds. In 1897 he married, and at present resides in a suburb of Stockholm but frequently makes long stays at Paris, London and Copenhagen, often giving in those cities concerts of his own works.

Sjögren became a member of the Swedish Academy of Music in 1892, and is highly esteemed as man and composer. He is a follower of Grieg, and by some is compared to Schubert, particularly in his organ-music, and by others to Mascagni. He has won much of his popularity with his songs, the best known of which are Der Vogt von Tenneberg; seven Spanish songs; and the Tannhäuser songs. He has written much interesting chamber-music; symphonies; several piano-cycles; fantasie stücken; and religious music. Sjögren's most important works are four sonatas for the piano; twenty-four legends for the organ; chorus for the orchestra; cantatas; fugues; and the settings of numerous poems. He has set to music verses of Moore, Byron, Kingsley, Burns, Longfellow, Hugo de Musset, Heine and Geibel. His latest compositions are two songs, How Dear to Me the Hour, and Orientale, the last being a setting of some verses of Victor Hugo. His piano cycles, Auf der Wanderschaft, Erotikon, Novelleten, and Stummungen; and his Bacchanal, and Johannis-Kantate have all been highly praised.

Skraup (shkrä'-oop), Franz. 1801-1862.

Renowned Bohemian composer and conductor; best known by his sacred and chamber-music and by his charming songs, many of which have been adopted by the Bohemians as genuine folk-songs. He was born at Wositz, and first attended the Gymnasium at Königgrätz, where he was a pupil of Rollert. He became interested in music and he decided to devote himself to it, so went to Prague, where, in 1827, he was appointed orchestral leader at the subsidized theatre. He later went to Rotterdam, where he was conductor of the German Opera. Here he died, after a successful career. Skraup was the first composer of Bohemian operas. Several of his compositions were produced at Prague. He stood in the foremost rank as a conductor. While orchestra leader in Prague he gave many of the earlier works of Wagner. Skraup composed the Bohemian hymn, Where is My Fatherland? Besides his operas he wrote much incidental music to plays; overtures; trios for piano and strings; quartets for piano and strings; a festival

march; and many songs. The best known of his operas are Dratenik; Fête des Cordonniers (Shoemakers' Festival); Swiss Family; a fairy opera; Udalrich and Bozena; Libussa's Wedding; and Columbus, which last was brought out after the composer's death.

Skraup, Johann Nepomuk. 1811-1892.

Brother of Franz Skraup. Johann became choirmaster at the Kreuzherrenkirche at Prague in 1838, and later second chapelmaster at the subsidized theatre in that city. In 1845 he was director of the choir of the Cathedral of St. Viets, and the following year a teacher in the Theological College. He died in Prague. He wrote several operas; many sacred works, including a mass, requiem, and Te Deum; and was the author of a method on singing and a book of sacred music. Skraup's best known works were the operas, La Fiancée du Gnome; Svédove; Vineta; a hymn composed in honor of Pope Pius IX.; and a number of German and Czech songs.

Skuhersky (skoo'-hĕr-shkē), Franz Sdenko. 1830-1892.

Bohemian operatic composer; born at Opocno; studied at the Gymnasium in his native town, then was sent to Vienna in 1850 to finish his medical studies, but gave them up and accepted a position as musical instructor in the family of Count Hardegg. He later went to Prague and became a pupil of Pietsch and Kittl at the Prague Organ School. After finishing his studies there became conductor of the Innsbruck Musikverein from 1854 to 1866, then was conductor and director of the choir of the University Church, finally succeeding Krejcis as director of the Organ School at Prague. While in Innsbruck Skuhersky composed the operas, Vladimir, and Lora. In 1868 he was made choir-director of the Church of St. Castulus, and also Court choir-director and lecturer on music at the University. He composed a number of operas and other important works. His operas, Vladimir, Lora, and General, were successful when produced at the Bohemian Theatre. His first opera was Samo, written in 1854, but never produced. Vladimir was the first of a series of Bohemian operas to be produced at the independent Bohemian Theatre of Prague,

afterward known as the National Theatre. Skuhersky also wrote masses; symphonies; overtures; songs; and the Bohemian text-books, Treatise on Musical Form, published in 1879; The Organ and Its Structure; Composition, Theoretical and Practical Organ School; and a Method of Harmony.

Slaughter, A. Walter. 1860-

English composer and conductor who has written several light operas, and numerous songs, and who began his musical career by becoming a chorister at St. Andrew's Church, London, while pursuing his studies at the City of London School. Later he studied music with Cellier and Jacobi. He was conductor of the Royal Theatre, the Olympic, the Drury Lane and the St. James Theatre. He has written a three-act comic opera, Marjorie; The Rose and the Ring, from Thackeray's work; and the musical comedy, The French Maid, which was brought out at Terry's Theatre, London, and later in New York, with Miss Anna Held in the title role. His other operatic works are Her Royal Highness, and Dandy Dan. He has also composed several songs.

Slavik (slä'-vēk), Joseph. 1806-1833.

Bohemian violinist; born at Jince. Was a pupil of Pixis at the Prague Conservatory. He took Paganini for his model, and followed him to Paris in 1828. The following year Slavik was a member of the Vienna Court Orchestra, and gave several successful concerts in Paris and other cities. He died suddenly at Budapest, while planning a concert tour through Hungary. Slavik composed two violin concertos; double concertos for two violins and a string quartet; besides many other pieces for strings.

Slavik, Rudolf. 1823-

Brother of Joseph Slavik; born in Hořovic, Bohemia, and followed the same course of instruction as his brother; then entered the Theatre orchestra at Prague in 1839, afterwards giving concerts in several cities in Bohemia and Hungary, becoming an orchestral leader at Budapest. In 1844 Slavik went to Russia, and was at first an instructor in a nobleman's family, then first violinist in the Theatre orchestra at Moscow, and afterwards assistant

chapelmaster at the theatre, occupying a similar post at the Church of St. Peter and Paul. He composed a cantata; a symphony; two overtures; music to dramas and ballets; a mass; fantasias; and quartets.

Sloper, Edward Hugh Lindsay. 1826-1887.

English pianist and composer; born in London; studied with Moscheles, at Frankfort under Aloys Schmitt, at Heidelberg under Vollweiler, and at Paris under Rousselot from 1841 to 1846. He was one of two English pupils of Chopin, the other being Brinley Richards. Sloper appeared as a pianist in London in 1846 at the Musical Union, and continued to reside in the English capital for many years as pianist, teacher and lecturer on music. He died in London. He composed a suite for orchestra; a scena, Joan of Arc in Prison; mazurkas; waltz; six songs; serenade; canzonette; sonata; and a tarantella. Sloper was the author of Tutor and Technical Guide for Piano, and a Guide to Touch, Execution and Fingering.

Smareglia (smä-rāl'-yä), Antonio. 1854-

Operatic composer; born at Pola, Istria; was first a student at the Vienna Conservatory, and from 1874 to 1877 at the Milan Conservatory, from which institution he graduated with a symphony, Eleanora. He has composed six operas, among them Preziosa; Bianca de Cervia; Der Vasall von Szigeth; and La Falena.

Smart, Sir George Thomas. 1776-1867.

English composer; born in London, the son of a music-seller and a chorister in the Chapel Royal under Ayrton; then an organ pupil of Dubois and a student in composition under Arnold. He published collections of glees and canons, all very popular, in 1863; two volumes of sacred music; two piano sonatines; anthems; and edited Orlando Gibbons' madrigals and Handel's Te Deum. Smart gave lessons in singing until he was past eighty. He was knighted in 1811 in Dublin, and afterward conducted a series of concerts. He was an original member of the Philharmonic Society and conductor of its concerts from 1813 until 1844, introducing the

works of Beethoven and Schumann. He also conducted the Lenten Oratorios and the music at the coronation of William IV. and Victoria. He also introduced Beethoven's Mount of Olives to the English public. It was in his house in London that Weber died, and it was mainly through Smart and Sir Julius Benedict's exertions that the Weber statue was erected in Dresden.

Smart, Henry. 1778-1823.

Important English conductor; began his musical education under William Cramer, and when only fourteen played violin at Covent Garden and at the Concerts of Ancient Music, played both violin and principal viola. In 1803 he retired from the musical profession to join his father in the brewing business, but when this failed he returned to music, and in 1809 became leader at the English Opera House. He conducted at Drury Lane from its opening in 1812 until 1821, led the Lenten Oratorios from 1813, and sometimes conducted concerts of the Philharmonic Society. He was an excellent orchestra leader, and took great pride in the Drury Lane band, which he had built up entirely of English material. In 1820 he opened a piano factory, where he made instruments having an improved touch, for which he obtained a patent in 1823. He also invented a metronome. He died in Dublin, where he had gone to superintend the debut of a pupil. His ballet, Laurette, was successfully performed at King's Theatre.

Smart, Henry, jr. 1813-1879.

English organist and composer; born in London. He received his early education at Highgate, and in his boyhood spent much time in Robson's organ factory, where he unconsciously laid the foundation of his profound knowledge of organ construction and mechanics. Declining a commission in the Indian Army, he was apprenticed to a lawyer, but soon abandoned the study of law for music. He studied under his father and W. H. Kearns, but was largely self-educated. In 1831 he was appointed organist of the parish church at Blackburn, Lancashire, where he remained five years, and in 1835 performed an anthem he had composed in honor of the three hundredth anniversary of the Reformation. This was his first important composition. In 1836 he became organist of St. Philip's Church in London, and in 1844 took a similar position at St. Luke's, Old Street, where he played until 1864. In 1864 he became organist at St. Pancras, and continued to play there for fourteen years. In 1864 his eyesight began to fail, and he had to dictate all his compositions from that time forward. In June, 1879, the government granted him a pension of a hundred pounds a year, but he died in July, before he had received any of it. Smart was a notable organist and excelled as accompanist of services and in extemporization. He wrote Cathedral services in F, two in G, and one in B flat, and a large number of pieces for organ. He wrote a Series of Organ Pieces, a Choral Book, and the Presbyterian Hymnal, and just before his death a postlude in E flat. Other church compositions were the two great anthems, Lord, Thou Hast Been Our Refuge, and Sing to the Lord, written especially for the fourth and sixth Annual Festivals of the London Choral Choirs' Association at St. Paul's in 1876 and 1878. He wrote over eighty part-songs, among them being Ave Maria; The Lady of the Sea; The Shepherd's Farewell; Nature's Praise; The Abbess; Estelle; and The Wave's Reproof. Probably his best composition is The Bride of Dunkerron, a cantata. Other cantatas were The Fishermaidens, King René's Daughter, and Jacob. Other compositions are the opera, Berta, or the Gnome of the Hartzburg, and two unfinished operas, The Surrender of Calais, and Undine. For the Handel Society he edited two trios and thirteen Italian duets of that master. Smart was a successful designer of organs, those in the town hall of Leeds and the city hall and St. Andrew's Hall in Glasgow being examples of his work in this line.

Smetana (smä'-tä-nä), Friedrich. 1824-1884.

Noted Bohemian composer, whose work entitles him to be numbered among the real masters of music, but recognition of whose talents did not come until long after his death. He has been called the father of Bohemian music of whom it has been justly said, "Tell the story of Smetana's life and you have told the story of

Bohemian music, so intimately are the two connected and interwoven." Smetana was born at Leitomischel, Bohemia, and was the son of a brewer, Frantisek Smetana, who, at the time of Friedrich's birth, was in the service of Count Waldstein. Friedrich was a precocious child, and was barely five when he began to play the violin. At the age of six and a half he played the piano at a festival in his native town. Shortly afterward he played duets with his father, who was a good amateur musician; but the latter discouraged his son from taking up music as a profession, and it was only after he showed great aptitude for the art that his father finally consented to his pursuing his studies further. The Smetana family moved in 1831, when Friedrich was seven years of age, to Neuhaus, in southern Bohemia, and there the boy completed his grammar school course, and entered the Gymnasium, where he studied organ with Ikavec. Four years later he and his younger brother, Antonin, were sent to Jihlava, and there Friedrich studied music with Matucha. From Jihlava the two boys went to Nemecky Brod, where they found a friend and protector in Prof. Karel Sindelar, a musical enthusiast. In 1839 Friedrich journeyed alone to Prague and entered the Academic Gymnasium, and there for the first time he had an opportunity to satisfy his craving for the best music, and where he organized a quartet from among the students.

He had a phenomenal memory and would attend concerts of the military band, returned to the school and jot down the compositions he had heard for the use of the other members of the quartet, who were, like himself, too poor to buy the music they required. During his stay at this institution Smetana composed a number of dances and several string quartets. He finally left the school and returned to his father's estate at Lhotice, then went to Pilsen, remaining there three years, studying under his cousin, Professor Smetana, and continuing his piano practise and his efforts at composition. It was not long until he was recognized as the best pianist in the city. He finally left Pilsen for Prague, determined to get along as best he could independently. For a time he gave lessons in piano-playing, but at last,

through the influence and with the assistance of friends, he was admitted to the music school of Joseph Proksch at Prague, through whom he met the virtuoso, Nesvadba. The latter introduced him into the artistic colony of Prague, and in this way Smetana found a friend in Bedrich Kittl, the president of the Prague Conservatory, who recommended him to Count Leopold Thun as a teacher. Smetana found employment in the household of the Count for four years, and accompanied the family to their summer home and on their travels. Later Smetana became a pupil of Schumann, and by him was recommended to Mendelssohn, who taught him, and he also studied with Liszt, under whom he became a remarkable pianist. It was in Liszt's house and in the presence of Smetana that Harbeck remarked that the Czechs were merely reproductive musicians. This led the young Bohemian to resolve to spend the rest of his life working indefatigably to build up a national school of music in Bohemia, a task which he fulfilled nobly. He was always a warm admirer of Liszt, acknowledging him as a master. After leaving the employ of Count Thun Smetana returned to Prague, and in July, 1848, he opened his music school in that city.

The following year Smetana married Katerina Kolarova, who had been a student at Proksch's school at the same time he had studied there. She was an accomplished pianist and for some time taught piano at Proksch's school, and later was a teacher in the families of Count Thun, Smetana's former friend and patron, and that of Prince Lobkovic. To her Smetana dedicated his overture in C minor; the quadrille in F major; and a polka for piano, entitled Reminiscences of Pilsen. In 1856 the composer was appointed conductor of the Philharmonic Orchestra of Gothenburg, Sweden, and remained in that position until 1861, when he made a concert tour through Sweden and Germany, and then returned to Prague and began working on his operas, which were later to make his name known throughout the musical world. Smetana's first opera was The Brandenburghers in Bohemia, and it was the first work of its kind that could be truly called national in spirit as well as in words, and with it was inaug-

urated the era of modern Bohemian music. The Branderburghers was not a success, its chief fault being, in the eyes of most people, that it was too learned. Smetana's next operatic work was The Bartered Bride, and this was lighter in character and generally liked. Smetana's second opera in serious vein was Dalibor, first given in 1868 and again was produced in Vienna in 1904 with great success. He wrote eight operas, all of which are in the Bohemian language, and thoroughly national in spirit. They were all of them brought out between the years 1881 and 1882. In the orchestral field Smetana's greatest work is My Fatherland, a cycle of six symphonic poems, or pictures, from Bohemian history and legend, the first two sections of which were given in 1881 and again in 1882 at the London Crystal Palace, with striking success. His other important works are a string quartet, Aus Meinem Leben; a festival overture, composed for the three hundredth Shakespeare jubilee; a triumph symphony; three symphonic poems, based on Shakespeare's Richard III.; the symphonic poems, Wallenstein's Camp, Hakon Jarl, Ultava, Libussa, a Carnival of Prague; a series of sketches intended to illustrate Corneille's tragedy of Le Cid; many Bohemian dances; and songs and partsongs. Throughout his life Smetana was an indefatigable and enthusiastic worker, a loyal adherent of the Berlioz-Liszt-Wagner school, and he took Wagner for his model in opera. Smetana's hard work brought on nervous troubles and deafness, but he worked on unceasingly. It is said the cold reception given to his last opera, The Devil's Wall, was the cause of his final collapse, which ended in death in an asylum in Prague, where he had been placed by devoted friends. His famous Lustspielovertüre was produced shortly before his death. He left a large number of completed compositions, including a number of symphonic pieces; piano-music; and the music to the Cid, of Corneille. He has been called the Bohemian Beethoven, because, like the great German, he became deaf and his later years were shadowed by his affliction. He has also been called the Bohemian Liszt, so far as the writing of symphonic poems is concerned. Smetana's work was carried forth, after

his death, by the greatest of his pupils and followers, Antonin Dvořák. Unlike Dvořák, Smetana made himself national, while his pupil became more cosmopolitan in style.

Smith, Alice Mary (Mrs. Meadows White). 1839-1884.

English composer, who was born in London, and became a pupil of Sterndale Bennett and of G. A. Macfarren. She composed a number of charming cantatas; overtures; symphonies; partsongs; and songs, all of which have been well received and attained to considerable popularity. In 1867 she was married to Frederick Meadows White, judge of the County of Middlesex. The same year Mrs. White was elected an associate of the Philharmonic Society. Her best known song, O, That We Two Were Maying, has been sung the world over. Among her works are the cantatas, Rudesheim, Ode to the Northeast Wind, Ode to the Passions; Song of the Little Baltung, and The Red King, both to words of Charles Kingsley; a symphony in C minor; overtures to Endymion, Lalla Rookh, and Masque of Pandora; two intermezzos; piano and string quartets; a clarinet concerto; and many duets, and songs. Her numerous compositions are all meritorious, clear in form and free from all eccentricity.

Smith, Bernard. 1630-1709.

Famous German organ-builder, usually called Father Smith. He was born in Germany (the exact place is not known), and learned the business of organ-building from Christian Former. Went to England in 1660 from Wettin, near Halle, with his two nephews, Gerard and Bernard, and in the same year superintended the erection of the three-manuel organ in the Royal Chapel, Whitehall, London. He was appointed organ-builder in ordinary to the King, Charles II., and Court organ-builder to Queen Anne. According to most authorities Smith built the organ which was installed in Westminster Abbey in 1660, but Grove's Dictionary asserts that Christopher Shrider or Schreider, one of "Father" Smith's workmen, built the organ in question and that it was considered his masterpiece. The principal organs built by Smith and his nephews, who carried on the work begun by him, are those installed in

St. Giles-in-the-Fields, in 1671; St. Margaret's, Westminster, in 1675; Durham Cathedral, in 1683; St. Paul's Cathedral, London, in 1694 to 1697; Trinity College, Cambridge, in 1708; Wells Cathedral; Christ Church Cathedral, Oxford; Chester Cathedral, and others.

Smith, Gerrit. 1859-

American concert-organist and composer, who was born at Hagerstown, Md. He studied music at Hobart College, at Geneva, N. Y., graduating with the degree of Doctor of Music in 1891. His career as an organist began when he assumed the direction of the choir and became organist at St. Paul's Church, Buffalo, N. Y., while studying organ with Eugene Thayer and piano with W. H. Sherwood. Mr. Smith studied later at Berlin for a year with Haupt and Rohde, and then was engaged as organist at St. Peter's Church, Albany, N. Y. His first position in New York was that of organist and choirmaster of the Old South Church, and while there he gave two hundred and seventy-five free organ recitals. He has also given organ recitals abroad. Mr. Smith is professor of music at Union Theological Seminary, New York; is president of the Manuscript Society, and is honorary president of the American Guild of Organists. He has composed a number of works that have been highly praised, among them a cantata, entitled King David; a Te Deum; anthems; male and female choruses; carols; twenty-five song-vignettes; part-songs; many pieces for the piano; and over fifty songs. Mrs. Gerrit Smith has for several years devoted herself to the treatment of vocal defects, and has a studio in New York City, where she trains her pupils.

Smith, John Christopher. 1712-1795.

German operatic composer and conductor; born at Ansbach. He wrote ten English and Italian operas, and is of interest chiefly because of his relations with the great Handel. His father was a school friend of Handel, followed the latter to London, and had his son instructed at the age of thirteen by the master. Afterward Smith studied composition with Dr. Pepusch and with Thomas Roseingrave. When Handel's eyesight failed him he dictated his music to Smith, who copied it out for him, and often played the organ and harpsichord in Handel's place at the oratorio performances, which he continued for a time after the death of Handel. Among his best known operas were The Fairies, and The Tempest. He also composed an oratorio, entitled Paradise Lost, and two cantatas. His first opera, Terraminta, was produced when he was only twenty. Handel bequeathed to Smith his manuscript scores, his harpsichord and other belongings.

Smith, John Stafford. 1750-1836.

English organist, composer and tenor singer; born at Gloucester, the son of the organist of the Gloucester Cathedral. He studied under his father and Dr. Boyce, and became a gentleman of the Chapel Royal in 1784. In 1795 he was appointed lay vicar of Westminster Abbey, and in 1802 succeeded Dr. Arnold as organist of the Chapel Royal. From 1805 to 1817 Smith held the post of master of the children of the Chapel Royal. He died in London. Smith composed numerous anthems; chants; songs; and glees; and edited Musica Antiqua, a selection of music of England and other countries from the beginning of the Twelfth to the beginning of the Eighteenth Century, which comprises some of the earliest and most curious motets and madrigals, and is one of the best collections of ancient music extant. He also edited a collection of English songs and materially aided Sir John Hawkins with his history of music by loaning many valuable manuscripts. A large part of his valuable library and collection of manuscripts was lost after his death.

Smith, Robert Archibald. 1780-1829.

Talented English composer; born at Reading. At an early age he showed great natural talent for music, was induced to give all of his time to it and eventually became a teacher, and precentor in the Abbey Church at Paisley in 1807. He died at Edinburgh. Smith compiled The Scottish Minstrel, in six volumes, a selection from the vocal melodies of Scotland, ancient and modern, arranged for piano and published in Edinburgh from 1821 to 1824. He also compiled The Irish Minstrel, a selection from the vocal melodies of

Ireland, ancient and modern; and Flowers of Scottish Song; and composed much church-music, besides songs and other music. He was reckoned among the best of the Scotch musicians of his day, and up to modern times his songs, duets and psalms have been in constant use in Scotland. He was a talented performer on the viola and cello, and played the former instrument at the Glasgow Musical Festival of 1821.

Smith, Wilson George. 1855-

A well-known American pianist, critic and educator; born at Elyria, Ohio. He was a pupil of Otto Singer at Cincinnati, from 1876 to 1880. He studied at Berlin, from 1880 to 1882, with Piel, the Scharwenkas, Neumann, Moszkowski and Raif. On his return to America in 1882 he settled in Cleveland, where he has ever since resided as a teacher of piano, voice and composition. Smith has composed and published salon pieces for piano; a serenade; Swedish dance; Concert - Gavotte; Mazurka - Caprice; studies for piano; about forty songs, and miscellaneous compositions, edited and arranged. He is also the author of Octave Studies, and other technical works of value. He has been most successful as a teacher, and has held important positions in the Music Teachers' National Association.

Smyth, Ethel M.

Contemporary English composer, the daughter of General J. H. Smyth. She studied music under Heinrich Herzogenberg, late professor of composition at the High School, Berlin. Miss Smyth has had an interesting career as a composer. Her opera, Der Wald, written to a text of her own, was performed at Berlin and also at London in 1902, and was declared by critics to be of more than usual merit. Another opera, Fantasio, was produced at Weimar and again at Carlsruhe under the direction of the celebrated Wagnerian conductor, Felix Mottl. Her overture, Antony and Cleopatra, and a serenade in D for orchestra were given at the Crystal Palace in 1890. A mass in D is of such merit as to attract the attention of numerous choral societies. It is intensely modern in style, and, according to some musicians, suggests Gounod. She has also composed numerous songs; a quartet for strings, performed at Leipsic in 1884; a sonata for violin and piano, and other works. Much of Miss Smyth's chamber-music has been given at the Abonnement concerts at Leipsic, and her orchestral works at Mr. Henschel's Symphony concerts in London and at the Crystal Palace.

Smolian (shmō'-lĭ-ăn), Arthur. 1856-

Composer and critic; born at Riga. Studied with Rheinberger, Wüllner and Bärmann at the Munich Conservatory. Has been chapelmaster in various cities, and in 1884 succeeded Langer as conductor of the Leipsic Männergesangverein, also taught at Wiesbaden, and since 1890 has been a teacher in the Carlsruhe Conservatory and music critic for the Zeitung of that city. In 1889 he was assistant at the Bayreuth Festival, which he had championed with tongue and pen for many years. His activity as a thorough and unprejudiced critic has brought him into considerable prominence. He has been an ardent Wagnerian advocate for years, and is a constant contributor to German magazines and newspapers. Smolian has composed songs for one and two voices.

Snel (snĕl), Joseph François. 1793-1861.

Violinist, composer and conductor; born at Brussels. He was a pupil of Baillot at the Paris Conservatory from 1811 to 1813; was solo violinist at the Grand Opera, Brussels, became leader of the orchestra in 1830 and also played frequently at concerts. Snel founded in 1818, with Mees, a Music Academy in Brussels and was successful in introducing the methods of Galin and Wilhelmj. In 1828 he was made director of the training school for military bandmasters, next inspector-general of the schools for army music, was soloist to the King and held many other important offices in his lifetime. Snel wrote several operas, among them Frisac, produced at Brussels in 1825; Le page inconstant; music to several melodramas; funeral marches for military bands; fantasies and potpourris on popular operas; cantatas; masses; motets; symphonies; concertos for the violin, clarinet, horn and cornet; duos for violin and piano; and other works. He died at Koekelberg, near Brussels.

Sobolewski (sō-bō-lĕf′-shkĭ), Edouard. 1808-1872.

Dramatic composer and conductor; born at Königsberg. He became a pupil of Weber in Dresden, was later conductor at a theatre in his native town but resigned to devote himself entirely to a singing society which he had founded. He resumed his former post at Königsberg in 1847, but again resigned to become conductor in Bremen. He remained in that city from 1854 to 1858. An opera of Sobolewski's, entitled Comola, was produced under Liszt's direction at Weimar and was a success. In 1859 he came to the United States and settled in Milwaukee, where he wrote an opera on an American subject, entitled Mohega, Flower of the Forest, which was performed in that city in 1859 with fair success. Sobolewski next went to St. Louis, where he conducted a singing society founded by himself, and where he contributed much to the musical life of the city. He died in 1872, two years after the Philharmonic Society, which he had founded, had ceased to exist. Besides the operas already mentioned, he wrote among others, Imogen; Velledo; and Salvator Rosa; a symphony, North and South; cantatas with orchestra; hymns and male choruses.

Södermann (sā′-dĕr-män), August Johan. 1832-1876.

Noted Swedish composer; one of the greatest that his country has produced. Was born at Stockholm, where his father was the musical director of a small theatre. After studying with his father, Södermann became a pupil of Hauptmann and Richter at the Leipsic Conservatory from 1857 to 1858, and at eighteen years of age was chosen by Stjernstrom, director of the orchestra at the Royal Theatre, Stockholm, as instructor of a troupe of musicians touring Finland. On his return from this tour Södermann wrote his first operetta, The Devil's First Rudiments of Learning, given at Stockholm in 1856. He was appointed chorusmaster of the Royal Opera at the Stora-Theatre, Stockholm, in 1860, and two years later conductor, a position which he continued to hold until his death. He was also for some years a member of the Swedish Academy of Music. Södermann was a most gifted and prolific composer, and is said to

have been strongly influenced by Beethoven, Schubert and Schumann. He composed the Swedish operettas, The Wedding at Ulfasa, and Regina von Emmerritz; the music to Schiller's Jungfrau von Orleans; a solemn mass, which is said to be his finest work; a concert overture; songs; Circassian dance; terzets for male voices and much incidental and vocal music, in the latter of which he particularly excelled. The Wedding at Ulfasa his first operetta, contains a famous vocal quartet, A Peasant's Wedding. Södermann's mass has been performed in Stockholm. It is highly original and of great beauty. He wrote much music to the verses of Bellmann, the Swedish poet; many cantatas; ballads and sacred music, including an Agnus Dei and a Benedictus for the Roman Catholic Church service, which have been highly praised. Many of his works were published at the expense of the Swedish government after Södermann's death, and at his death, in 1876, a national subscription was immediately raised by his countrymen for the benefit of his widow and children, as a mark of respect to one of Sweden's greatest composers.

*** Soffredini (sôf-frĕ-dē′-nē), Alfredo. 1854-**

Italian composer, teacher, editor and critic. Was born in Leghorn, and studied music and literature in his native country first, then at the Royal Conservatory of Milan, with the celebrated teachers, Mazzucato and Sangalli. At Leghorn, Soffredini founded the Institute Cherubini, where from 1877 to 1883 he was the teacher of Pietro Mascagni, the famous Italian operatic composer. Since 1896 Soffredini has been editor-in-chief of the Milan Gazette. He is also the musical critic of the periodical, Nature and Art, besides being a constant contributor to many other reviews and magazines. He has composed several operas, among them a two-act children's opera, Il piccolo Haydn (both libretto and music): Aurora; Tarcisio, which received the silver medal at the Musical Exhibition at Milan in 1895; Il Saggio; La Coppa d'Oro; Graziella, and others, all of which have been heard in Milan, and some of them in Germany, England, Austria and France. Soffredini is the author of the Operas of Verdi,

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and other musical works. He is highly esteemed as man and musician, and is himself most proud of having been the sole teacher of Mascagni.

Sojka (soy'-kä), Matej. 1740-1817.

Bohemian organist and church composer, who was born at Vilimov, near Czaslau, Bohemia, and was a pupil of Bach at Leipsic and of Joseph Seger at Prague. Sojka acquired a reputation for virtuosity that surpassed all players of his time, and received many offers from managers of concerts to tour Europe, but preferred to remain in the household of the Count Caretto-Milešino, who had given him his musical education. There he played the organ and taught music and also composed mostly for the church. His works number three hundred, which for clarity, deep devotional feeling and great beauty of expression rank among the best compositions of their day. They include forty solemn masses in fugued style; two requiem masses; eight litanies; two Te Deums; one hundred offertories; graduals; magnificats; preludes and fugues for the organ.

Sokolow (sō'-kō-lôf), Nicholas. 1858-

Russian composer and teacher. Was born in St. Petersburg and was a pupil there of Johansen and Rimsky-Korsakov at the Conservatory, later being teacher of harmony to the Imperial Chapel. He has written a number of compositions of great interest and value. They include an elegy and an intermezzo for orchestra; a pastorale and serenade for string quartet; serenade for string quintet; variations for piano; two choruses and over three hundred songs. Sokolow wrote the music for Tolstoi's Don Juan; an orchestral elegy and other chamber works which have won him the regard and admiration of musicians.

Soldat (zōl'-dät), Marie. 1864-

Renowned violinist; born in Gratz, the daughter of a musician, who instructed her on the piano from her fifth year. By the time she was seven she frequently took her father's place as organist in one of the Gratz churches, and at ten years of age played one of Vieuxtemps' pieces in a concert at the Musical Union. When only eleven she went on tour as a concert violinist, and her career throughout has been a most successful one. Marie became a pupil on the violin of Pleiner and August Potl of Gratz, and also studied composition with Thierot, the chapelmaster. She then entered the Berlin High School, remaining there as a student until 1882, when she began to study with Joachim. At the high school she won the Mendelssohn prize. Later she toured all through Europe. In 1889 she married Herr Röger of Vienna, and is now known as Mme. Soldat-Röger. She formed a string quartet of women in Berlin, which had a creditable career and appeared in all the principal cites of Germany.

Solie (sōl-yā), Jean Pierre. 1755-1812.

His name is sometimes spelled Soulier. He was for many years extremely popular at the Opéra Comique, Paris, and many roles in the leading operas of the day were written for his voice. Solie was born at Nimes, France, the son of a cello-player, and his voice was first a tenor, then changed to a barytone. After his engagement at the Comique, Méhul and many other composers wrote parts for him. From 1790 until 1811 Solie wrote and produced over thirty operas, the best known of which are Le Jockey; Le Diable a quatre; Azeline; and Mlle. de Guise.

Solomon, Edward. 1855-1895.

English composer; born in London of Jewish parents. He was chiefly self-taught and was the composer of numerous clever and popular operas and operettas somewhat on the order of the popular Gilbert and Sullivan works; many of them were written for the Savoy Theatre, London, and all had more or less of a vogue. Among them were Billee Taylor; Claude Duval; Quite an Adventure; Paul and Virginia; Pocahontas, and the Nautch Girl. This was his last opera and it was produced in 1891 at the Savoy, London. Billee Taylor was a ballad opera, based upon an old English marine ballad, of the same name.

*** Solovieff (sō'-lō-vēf), Nicolas Theopemptovitch. 1846-**

A Russian composer. He was born at Perosavodsk, and studied at the Academy of Medicine and

Surgery. Later he gave up his medical studies and entered the St. Petersburg Conservatory, where he was a pupil of N. J. Zaremba in the theory class, and finished his course in 1870 with a dramatic cantata, Samson's Death, for which he was awarded a silver medal. Solovieff began his career as a critic in 1870, and since 1874 has been professor of harmony, counterpoint, musical history and theory of music at the St. Petersburg Conservatory, and is critic and manager of the Imperial Court Chapel. He has composed a large number of noteworthy works which include a symphonic cantata, Russia and the Mongols; a cantata, for the two hundredth anniversary of the birth of Peter the Great; a cantata for voices and piano; The Legend of the Wars of Tgor; a chorus and prayer for Russia, which was awarded the competition prize of the Imperial Russian Musical Society in 1878; an overture on a Russian popular song, composed for the Pan-Russian exhibition in Moscow in 1882; two operas and a collection of three hundred Russian songs. Solovieff's first opera, The Blacksmith, was given at St. Petersburg in 1875, and Cordelia appeared in 1885. This last opera was awarded a medal at the World's Columbian Exposition in Chicago in 1893.

Somervell, Arthur. 1863-

English composer; born at Windermere. Was educated at Cambridge, later going to the Berlin High School of Music, and after finishing his course there was a pupil of Stanford and Parry at the Royal College of Music. He studied also in Italy, and much of his music in consequence takes on southern characteristics. Mr. Somervell has written a mass, with orchestra; a Song of Praise; The Forsaken Merman; The Power of Sound; an elegy for contralto voice with orchestra; In Arcady; a song cycle on Tennyson's Maud; Ode to the Sea, and for the orchestra a ballad and suite. His other works are The Enchanted Palace, an operetta; many charming piano-pieces and songs, besides arrangements of old Scotch songs; sketches and an album of song. Mr. Somervell's overture, Spring and Youth; the intermezzo, The Shepherd's Call; and the suite, Villageoise, have all been praised.

*** Sonnakolb (sŏn′-nä-kōlb), Franklin Schuyler. 1862-**

Concert pianist, composer and lecturer. Born at Saxe-Weimar, Germany. Was educated by private tutors and then entered Heidelberg University, where he received the degree of Bachelor of Arts. Studied music with Anton Rubinstein, von Bülow, Rafael Joseffy, Jan Pychowsky, and with Brahms. His first appearances in concert took place when he was only nine years of age, and at fourteen he began to compose. Sonnakolb has made concert tours with the late Camilla Urso and with Campanini. He is now engaged in contract with the Æolian Company revising and editing perforated rolls for the pianola. His compositions number about one hundred and eighty-three, the best known of which are his March Heroique, to King Lear; Ocean Lyrics; fantasias on Chopin motives; romantic lyrics; and toccatas in octaves; concerto in G sharp minor for piano; and a Fantasie Espagnole. Mr. Sonnakolb was musical editor for a time of the New York Teachers' Magazine and has contributed numerous articles to the musical press.

Sontag (zôn′-täkh), Henrietta. 1806-1854.

German soprano singer of great renown, perhaps the greatest singer of her century, and a beautiful and fascinating woman, whose career was one unbroken series of triumphs. She was born at Coblentz, and received her early instruction in music from her mother, a clever and talented actress. She sang in opera at Darmstadt, in 1812, when she was only six. Her mother later placed her in the Conservatory at Prague, and while there she sang and acted in juvenile parts. She appeared in Boieldieu's Jean de Paris and La Dame Blanche in 1820 at the Prague Theatre, under Weber, then the director of the orchestra. She then studied singing at Vienna with Mme. Fodor-Mainville. When Weber heard her sing in 1823 he offered her the title role in Euryanthe. In 1824 she was engaged for the Leipsic Opera. That year she sang the principal soprano role in Beethoven's Ninth Symphony and Mass, and from that year her great reputation as a singer dates. She sang in Berlin and Lon-

don and appeared in Paris in 1826, singing Rosina in The Barber of Seville to tumultuous applause. Sontag achieved a fame and popularity that has never been given to any other German singer. She was the idol of Europe and created the greatest enthusiasm wherever she appeared. She was called "the nightingale of the north," her voice being a soprano, especially brilliant in the high notes, and of exquisite purity and beauty. In appearance the singer was small, slender and graceful, with delicate features, fair hair and large blue eyes. In spite of her great beauty of face and voice, she lacked dramatic power and was seen at her best in works of a light order, excelling in the operas of Weber, Donizetti, Rossini, Mozart and Halévy. Berlioz attributed her unprecedented success and freedom from all criticisms to the fact that she was the possessor of a disposition of such sweetness and serenity as to disarm all criticism. In 1830 Sontag was married to Count Rossi of the diplomatic service of Germany and a member of an old distinguished family. The marriage was kept secret for a long time, but finally Court sanction was obtained and the singer retired from the operatic stage and accompanied her husband to the Netherlands. Her life with him was a very happy one, and she did not appear in public for eighteen years; but in 1848, when Rossi lost his fortune, she returned, with all her vocal powers unimpaired, and her art apparently only more fully developed during her long absence from the boards. The opera which she chose for her reappearance was Linda di Chamouni, by Donizetti, and she appeared in London. She also sang in the roles of Armina, Desdemona, and Susanna. In Paris in 1849 she sang in Donizetti's Don Pasquale, in I Puritani, La Tempesta, Don Giovanni and in The Daughter of the Regiment. She was also exceedingly popular in Semiramide and as Agatha in Der Freischütz. Mme. Sontag made a memorable tour of the United States in 1853, under the management of Bernard Ullman and her husband, Count Rossi. She sang in New York and in other cities of this country, and after her American tour was ended went to Mexico. While arrangements were being made for her appearance in opera there, she

was stricken with the cholera and died. Her last appearance was made in the role of Lucrezia in Donizetti's opera. The body of the singer was taken to Dresden and buried in a convent, near that city, where her sister was a nun.

Sorge (zôr'-gĕ), Georg Andreas. 1703-1778.

Famous German composer, organist and theoretical writer. Was born at Mellenbach, Schwarzburg, and in his nineteenth year was appointed Court organist at Lobenstein, a post he held throughout his long life. He composed a vast number of sonatas; preludes; and other music for the piano; much church and organ music; cantatas; motets; minuets for piano and violin; organ sonatas; symphonies and other music, and was the author of many theoretical works. He wrote a pamphlet on the unity of melody and harmony, which remains in manuscript.

Soriano-Fuertes (sō-rĭ-ä'-nō foo-ĕr'-tĕs), Don Mariano. 1817-1880.

Spanish composer; born at Murcia. He was a pupil of his father, Indaleno Soriano-Fuertes, the director of the Royal chamber music. His father placed him in a cavalry regiment, from which he soon retired, to devote himself to music. The younger Soriano-Fuertes founded a paper, Iberia Musical y Literaria, in 1841, which was the first publication of its kind in Spain, but which had a short life. He produced several zarzuelas, or musical operettas, in an effort to establish a national opera in his country. Was appointed professor at the Madrid Conservatory in 1843, became director of the Lyceums at Cordova, at Seville, and at Cadiz in 1844, and was also conductor of opera at Seville and later, about 1852, at Barcelona, where he founded the Gaceta Musical in 1860. He published a number of important works, including a history of Spanish music, which was issued in 1850. Soriano-Fuertes died at Madrid.

Soubies (soo-bĭ-ĕs), Albert. 1846-

Musical historiographer and critic. Was born in Paris, and after studying harmony and counterpoint at the Conservatory there, with Savard and Bazin, revived in 1874 the famous old Almanach des spectacles, known

as the Almanach Duchesne, and up to 1898 had published twenty-six volumes, for which the French Academy gave him a prize in 1893. From 1876 Soubies acted as musical critic of Le Soir and also contributed articles to Le Mènestrel and other musical papers. He was an officer of public instruction and an officer of the French Legion of Honor and also of the Russian Stanislas Order. He is the author of a history of Russian and German music in two volumes, a history of Portuguese, Hungarian and Bohemian music in three volumes; a history of the Comedie Française from 1825 to 1894; a history of the Opéra Comique and other works.

Soubre (soobr), Étienne Joseph. 1813-1871.

Instrumental and vocal composer, who was born at Liège, Belgium. Was a pupil at the Conservatory in that city, studying piano with Jalhaut and harmony and counterpoint with Daussoigne-Méhul, winning the first prizes in harmony and counterpoint, and in 1841 the competition prize instituted by the government. Soubre was conductor of a male choral society at Liège in 1838, and in 1844 was appointed conductor of the Philharmonic Society and of the Reunionrique at Brussels, and from 1862 until his death was director of the Liège Conservatory. He also traveled extensively through Italy and Germany. Soubre composed an opera, Isoline; a symphony, which gained a prize in 1854; a Requiem; a Stabat Mater; an Ave Maria; hymns; female choruses; overtures and several male choruses with orchestra.

Sousa (soo'-sä), John Philip. 1856-

American bandmaster and the composer of many marches and waltzes played throughout America, Germany and England and other countries, and of several comic operas, which have been produced with great success. He is usually styled "the march king" because of his many contributions to this class of music. Sousa occupies a unique and distinctive position in the realm of music. While his compositions are usually designated as "popular" music, they are generally admitted to be good music. His marches have a swing, a rhythm and a martial fire to them that no other compositions of that class have ever had. His music is held so typically American in Germany that his marches are played on international occasions. Sousa was born in Washington, D. C., of a German mother and a Spanish father, who was a political refugee from his country. He studied first with John Esputa and harmony and composition with George Felix Benkert. At eight years of age he was playing violin in a dancing-school and at the age of sixteen led the orchestra in a variety theatre. Two years later he was director of a traveling theatrical company, and also traveled with a minstrel company. Later young Sousa was with an orchestra, which toured the United States, headed by the operatic composer, Offenbach. He next became director of a Pinafore company, and finally, in 1880, was appointed leader of the United States Marine band, retaining this post through several administrations, from 1880 to 1892. While in that position Sousa collected the national patriotic and typical airs of all countries, by order of the United States Government, and had them published in book form, making a valuable work of reference, which has been placed in all the public libraries of this and other countries. He helped to make the United States Marine band known the world over, and since 1892, when he became director of his own band, he has made it equally well known and popular, and has attained to a position of distinct importance as a band-leader. Sousa has showed his versatility by composing several light operas, many of which have attained a remarkable success; numerous marches; waltzes; orchestral suites; songs; and Te Deums. He is also the author of two novels, The Fifth String and Pipetown Shandy, and has written an instruction book for trumpet and drum and one for the violin. His first composition to win renown was his march, Liberty Bell, by which alone he is said to have earned $35,000. Other marches are the patriotic Stars and Stripes Forever; High School Cadets; Washington Post March; King Cotton; and Manhattan Beach, all written in the swinging martial style, in which the composer excels. The music of these marches has been sold to eighteen thousand bands in the United States

alone, by rough estimate. Sousa's first comic opera, The Smugglers, was produced in 1879, then came Desirée, brought out by the McCaull Opera Company; El Capitan, produced in 1896, this being perhaps the most popular and tuneful of any of his works in this line; Chris and the Wonderful Lamp; The Bride Elect, with both music and libretto by Sousa; The Charlatans; The Free Lance, produced in 1906 with success; and the Queen of Hearts. Sousa toured Europe with his band in 1900, 1901, 1903 and 1905. He appeared before King Edward, the King bestowing upon him the decoration of the Victorian Order. He has also been honored by the Academy of Hainault, of Belgium, with the diploma of honor and has been decorated by the French government with the Palms of the Academy.

Speidel (shpī'-dĕl), Wilhelm. 1826-1899.

Piano virtuoso and teacher; born at Ulm, Bavaria. His father, Konrad Speidel, conductor of the Ulmer Liederkranz, gave him his first instruction. He then went to Munich, where he studied composition with Lachner and piano of Wilhelm Kuhe and Wänner. After teaching about two years at Thann, in Alsace, he settled in Munich, appearing frequently in concert in all the German cities. In 1854 he went to Ulm as director of the Liederkranz. In 1857, with Lebert, Stark and other musicians, he founded the Conservatory at Stuttgart, where he was professor of piano until 1874, when he founded a private school of his own called Künstler-und Dilettanten-schule für Klavier. In 1884 he merged his own school into the Conservatory, where he taught. He made editions of Mendelssohn's piano-music, and of Haydn's and Mozart's sonatas, besides composing a sonata for violoncello; trios for piano and strings; two sonatas and other music for the piano; a violin sonata; Volker's Schwanenlied for male chorus; spirit chorus from Faust for male chorus and orchestra; overture and intermezzo to King Helge; and Wikinger Ausfahrt.

Spengel (shpĕng'-ĕl), Julius Heinrich. 1853-

Instrumental and vocal composer and teacher; born in Hamburg. After

studying piano and theory of Voigt and violin of H. E. Kayser, he went to Cologne Conservatory and was the pupil of von Königslöw and Rudorff from 1867 to 1868. At the Hochschule in Berlin he studied under Kiel, Rudorff, Adolf Schulze and Joachim, then returned to Hamburg, where he taught and took organ lessons of Armbrust and counterpoint of Grädener. In 1878 he was made conductor of the Cäcilien-Verein and in 1884 began to teach singing at the female seminary for the convent school. In 1886 he became organist at St. Gertrude's Church. He has written a number of choruses and songs, besides a sonata for violoncello; a symphony in D minor, and a quintet for piano and strings.

*** Spicker (shpĭk'-ĕr), Max. 1858-**

German composer, conductor and teacher. Was born at Königsberg, Prussia, and studied piano there with Louis Köhler and Robert Schwalm for five years, then from 1877 to 1879 was a pupil of Reinecke, Wenzel, Richter, Jadassohn and other teachers at the Leipsic Conservatory. Leaving Leipsic in 1879, Spicker made a concert tour through Germany and Russia as pianist with Miska Hauser, the famous violinist. He then was appointed conductor of the Opera successively at Cologne, Heidelberg, Ghent, Aix-la-Chapelle, Kiel and Potsdam. He received a call to come to New York in 1883, to conduct the Beethoven Männerchor, and held this post until 1889, when he resigned to conduct, in connection with the late Anton Seidl, the orchestral and symphony concerts at Brighton Beach, New York, from 1889 until 1890. From 1888 to 1895 Spicker was director of the Brooklyn Conservatory, and was head of the department of theory at the National Conservatory of Music, New York, from 1895 to 1907. In 1898 he was appointed musical director of Temple Emanu, New York, a position he still holds. He has composed a suite for orchestra; incidental music to Schiller's drama, Demetrius; a cantata for male chorus and orchestra, The Pilot; choral works and many songs. He is beside the author of The Masterpieces of Vocalization in twenty-three volumes; Anthology of Opera in five volumes; Anthology of Oratorio in four volumes; and other works.

Spiering (shpē'-rĭng), Theodore. 1871-

American violinist; born at St. Louis, Missouri. Was a pupil of Henry Schradieck at the Cincinnati College of Music, and of Joachim at Berlin, from 1886 to 1890. In 1893 he organized the Spiering Quartet of Chicago, and was first violin and leader until 1905, the other original members being Otto Röhrborn, Adolf Weidig and Hermann Diestel. He was director of the Spiering Violin School from 1899 to 1902, and director of the violin department of the Chicago Musical College from 1902 to 1905. He was married in 1895 to Frida, a daughter of Wilhelm Müller, editor of German Puck of New York. He gave concerts in Europe the season of 1905-1906, and now resides in Berlin, as principal instructor of violin at the Stern Conservatory of Music. Spiering was appointed an officer of the French Academy in 1905 and was a member of the international jury of awards of the St. Louis Exposition in 1904.

Spindler (shpĭnt'-lĕr), Fritz. 1817-

Pianist and very prolific composer; born at Wurzbach, near Lobenstein. He inherited his love of music from his father, a musical amateur, and received his first instruction from Cantor Wilhelm Joch, who taught him to play organ, piano and violin. He took up theology, but soon gave it up to study music, becoming the pupil of Friedrich Schneider at Dessau in 1835. In 1841 he settled in Dresden, where he has since lived, a successful teacher and composer. His published compositions number almost three hundred and fifty, most of them being chamber-pieces of brilliant and popular character. He has also written much pedagogical music and some piano compositions of serious character; a concerto in D minor for piano and orchestra; a piano quartet; two symphonies; piano trios; a quintet for piano, oboe, bassoon, clarinet and horn; a sonata for piano and horn; and a number of instructive sonatas for two and four hands.

Spinelli (spĭ-nĕl'-lĭ), Nicolà. 1865-

Italian operatic composer, belonging to the new school. Was born in Turin; the son of a jurist, and received his musical instruction at the Naples Conservatory, under Serráo and other

teachers. His first opera was the one-act Cobelia, which appeared in 1890 and took the second prize offered by Sonzogno, Mascagni's Cavalleria Rusticana winning the first. Spinelli's next operatic work was a three-act lyric drama, entitled A Basso Porto, and was given with success in several Italian cities, at Cologne in German in 1894 and at Leipsic in 1898.

Spitta (shpĭt'-tä), Johann August Philipp. 1841-1894.

Distinguished German writer and historiographer. He is of interest chiefly as the author of the authoritative biography of Johann Sebastian Bach, which was published at Leipsic in 1873, in two volumes. Spitta was born at Wechold, Hanover, and pursued his studies at the Göttingen University, taking a course in Philology there and afterwards teaching at Reval, Sondershausen. Going later to Leipsic, he assisted in founding there in 1874 the Bachverein. In 1875 Spitta was appointed professor of musical history in the University of Berlin, director of the Berlin High School of Music and secretary to the Academy of Arts. Spitta's life of Bach is an accurate and exhaustive treatment of the subject, the best and most authoritative of all that has been written about the composer, and his reputation as a musical historian dates from the appearance of the first volume. Beside its great interest as a historical and biographical work, Spitta gives in it a most intelligent appreciation of the separate compositions of the great Bach. He also contributed valuable biographical articles on Schumann and other composers to Breitkopf & Härtel's biographical work, wrote the article on Spontini for Grove's Dictionary, edited a critical edition of Buxtehude and his organ works, published in 1875 and 1876 in two volumes, besides contributing articles on musical subjects to many German magazines.

Spohr (shpōr), Ludwig. 1784-1859.

Famous German operatic composer, of the romantic school, one of the most eminent of German conductors and a noted master of the violin. He was born in Brunswick; the son of a physician, who removed to Seesen in 1786. Spohr came of an artistic and musical family, his father being a good amateur flute-player and

his mother a talented singer and pianist, and from them and the rector of the village school he received his earliest instruction in music. At the age of five he began the study of the violin with Riemenschneider. He also studied with Dufour, a French emigrant, who persuaded his parents to allow him to study at Brunswick with Kunisch. Later he became a pupil of the leader of the orchestra, Maucourt. He composed constantly, at fourteen having a concerto to his credit. Spohr was admitted to the orchestra of the Duke and through his influence accompanied Franz Eck, the violinist, to St. Petersburg, remaining there eighteen months, practising and composing. In 1803 Spohr re-entered the ducal orchestra, and the following year made his first tour, visiting Berlin, Leipsic and Dresden, and arousing the greatest enthusiasm as a virtuoso and composer wherever he appeared. At Gotha he was appointed leader of the Duke's band, and in that city met and married Dorette Scheidler, the harpist, making tours with her from 1807 to 1809. In the latter year he conducted the first music festival ever given in Germany, held at Frankenhausen, and after several successful concerts in Vienna, in 1812 he was made leader of the Theatre an der Wien. He resigned this post three years later to conduct a second festival at Frankenhausen, made a tour of Italy, playing at Rome with Paganini, then appeared in Holland, and in 1817 became operatic conductor at Frankfort. His opera, Faust, written for Vienna, but not given there because of disagreements with the director, was performed at Frankfort in 1818 with the most striking success. In 1819 and the following year he visited England with his wife, appearing at several Philharmonic concerts and bringing out two symphonies, besides conducting the Philharmonic Orchestra concerts with a baton, which was a method then entirely novel in England. On his return journey Spohr gave concerts in Paris and finally settled in Dresden; but in 1821, having been offered a life appointment as Court conductor at Cassel, he took up his duties at that place the following year, and remained in that city until his death in 1859. He won in that post great fame as a conductor and reached his zenith as a composer with the opera, Jessonda,

produced in 1823; the oratorio, Die letzten Dinge, given in 1826, and his grand symphony, Die Weihe der Tone (The Power of Sound), in 1832. In 1857 he was retired on a pension. He broke his left arm the following year, so was incapacitated for further playing. In 1834 his first wife died and two years later Spohr married the sister of his late friend, Pfeiffer. In 1845 he divided with Liszt the conductorship of the festival for the inauguration of the Beethoven monument and also officiated as conductor at the great musical festivals in Düsseldorf, Nordhausen, Bonn and Norwich, England. For a long time Spohr continued to exert a strong influence upon German music and was in great demand as leader and conductor.

He ranks as a composer just below the greatest representatives of German music, some of whom, as Weber and Beethoven, he did not appreciate, although he was among the first to recognize Wagner's great dramatic genius and was instrumental in bringing out The Flying Dutchman and Tannhäuser, in spite of the greatest opposition from the court, and tried to produce Lohengrin. As an operatic composer Spohr equaled any German of his time. Among his best works in this form are Der Zweikampf; Jessonda, Zemire and Azor; and Faust, the last being his most popular. His last opera was Die Kreuzfahrer, given in 1845 at Cassel. He composed besides a dramatic cantata; a mass; psalms; hymns; part-songs for mixed and male voices; nine symphonies; eight overtures; fifteen violin concertos, which are regarded as classics of violin literature, and all of which were in later years edited by Spohr's pupil, Ferdinand David; beside numerous works for violin; string quartets; quintets; and finally in 1831 his great Violin School. His greatest works in symphony form were The Power of Sound, The Seasons, and the one entitled, The Earthly and the Divine in Human Life. At Cassel Spohr was the attractive center of a respectful group of pupils and admirers and was highly esteemed by both as man and musician. On the twenty-fifth anniversary of his establishment in Cassel he was given a fête, when Jessonda was given a grand performance with a notable cast and the composer given the freedom of the city

and crowned with laurel. Spohr retained his active habits until the end of his life. In character he was noble, hating all frivolity and artificiality and was noted for his untiring industry. He was rather retiring and reserved in manner, so that he did not make friends very easily; but he was most kind and sympathetic toward other less fortunate artists. In appearance he was tall and imposing, with great dignity of bearing. As a composer Spohr was not for the masses, but for the thoughtful and intellectual, and this kept him from ever becoming popular. He was one of the greatest violin virtuosos the world has ever known. He very early in his career formed a style of playing all his own, liking not at all the lighter, freer style of bowing that Paganini introduced. As a teacher he was most successful, and many of his pupils afterward distinguished themselves.

Spontini (spôn-tē'-nē), Gasparo. 1778-1851.

Famous Italian operatic composer, who wrote for the French stage and tried to imitate the French style. He was the predecessor of Meyerbeer and Halévy, and the logical successor of Cherubini. He was born in Majolatti, in the Roman state, but passed the greater part of his life in France and Prussia. He received his musical education in the Royal College of Naples, entering that institution in 1791, and from his earliest years was devoted to the study of music. He had originally been intended for the church by his parents, who were poor peasants, but he ran away from the school where they had placed him, and an uncle paid for his musical education. In 1796 Spontini was commissioned to compose an opera for the Theatre Argentine, Rome, and he thereupon left the Conservatory, where he was a student, without permission, and produced I Puntigili delle Donne with striking success. Piccini then brought about his reinstatement, and from that time he produced operas in various cities, and in Palermo was conductor of the Neapolitan Court, which had fled before the French. After bringing out sixteen light operas in the Italian style, he went in 1803 to Paris, where he was appointed director of music to the Empress Josephine, and set to

work upon La Vestale. After it was finished Spontini submitted it to the jury of the Academy, but because of the extravagance of style and the audacity of its score it was rejected. The composer then appealed to the Empress Josephine and through her influence it was put upon the stage in 1807, was well received by the public and was awarded Napoleon's prize as the best dramatic work of the decade. It is generally considered Spontini's masterpiece, and contains a great many beautiful numbers. His next opera, Fernand Cortez, was produced at the Academy two years later (1809), and met with less success. His other operas which attained a fair amount of popularity in their day were Milton, Julia, and Olympia. The year following the production of Cortez, Spontini was appointed director of the Opera, but was dismissed from the position for financial irregularity. In 1814 he was appointed Court composer by Louis XVIII. and wrote two pieces for the stage in commemoration of the Restoration. His opera, Olympe, did not attract any great amount of favor, although when polished and revised in 1826 it attained considerable success. In 1820 Spontini was appointed to the post of Court composer and general musical director of the Royal Opera, Berlin. He produced there some of his old operas, and composed a festival play, Lalla Rukh, and the operas, Alcidor, and Agnese von Hohenstaufen, none of which, however, gained any great degree of success. After a series of quarrels with the intendant, Bruhl, Spontini was severely reprimanded by the King and practically driven out of the theatre by an enraged populace. In 1841 he was retired on full pay, went to Paris, and then to Italy, where, in 1844, the Pope gave him the title of Count di Saint Andrea. He received many other honors, was made a knight of the Prussian Order of Merit, and a Chevalier of the Legion of Honor by France; but grieved over his disgrace and finally died, a worn-out, dissillusioned old man, who was unfortunate enough to outlive his glory and see his rivals carry off all the honors he had so long coveted. He had married in 1809 the daughter of Érard, the piano-maker, and as there were no children Spontini left all his property to the poor of Jesi, Italy. Spontini was probably the

strongest figure in French grand opera between Gluck and the romantic movement of 1830. He combined in his character both small and great qualities. He was generous to those poorer than himself, but to the world in general showed a jealous, spiteful nature; was conceited and biased and arrogant in the extreme. He entertained the most intense animosity toward Meyerbeer, whom he considered a mere intriguer and interloper. On the other hand he had the keenest admiration for the works of Mozart and Handel.

Spry, Walter. 1868-

American musician; an excellent pianist, organist and composer. He was born in Chicago, of English parents, and from early childhood showed unusual talent for music. He received his early training from some of the best local instructors, among them Clarence Eddy. Mr. Spry pursued his advanced studies in Europe with Professor Leschetizky, Vienna, also at the Royal High School of Music in Berlin with Professor Rudorff in piano, and with Professor Bargiel in composition. Later he studied orchestration with Professor Rousseau in Paris. Mr. Spry has made extensive concert tours in this country, and fills an important place as an educator, being director of The Walter Spry Piano School, Chicago.

Squire, William Henry. 1871-

Distinguished English cellist and composer; born at Ross, Herefordshire. He was a pupil of his father, an amateur violinist and made his debut at the age of seven. He won a scholarship at the Royal College of Music, which was extended for a second period of three years, when he was enabled to study with Edward Powell and Sir Hubert Parry. His real debut occurred in 1891, when he appeared at the Albeniz concerts at St. James' Hall, London. Squire has been heard at various London concerts since then, notably at concerts of British chamber-music in Queen's Hall in 1894, and at Crystal Palace in 1895, in which year he was appointed principal cello-player at the Royal Italian Opera at Covent Garden. He was elected an associate of the Royal College of Music in 1889. He has composed a cello-concerto; a serenade; pastorale; gavotte; tarantelle; four sets of pieces described as easy exercises for the cello; also violin-music; pieces for piano; songs and music for the mandolin. He has in manuscript two operettas.

Stade (shtä'-dĕ), Friedrich Wilhelm. 1817-1902.

Organist and composer; born at Halle. After studying with Friedrich Schneider at Dessau, he was conductor of Beethmann's Dramatic Company at Halle and Dessau until he became music director at Jena University, from which institution he received the degree of Doctor of Philosophy. He became conductor and Court organist at Altenburg in 1860, and held this position until 1891. He has made excellent arrangements of Bach's and Handel's sonatas and of Die Lieder und Spruche aus der letzten Zeit des Minnegesangs; and composed Vor Jena, a song popular with students; Easter and Christmas cantatas; fest-overture; seven books of organ-pieces; a violin sonata; music to Orestes by Rossman; eight Characterstücke; a suite and Kindersonate for four hands; overture to Schiller's Braut von Messina; psalms, and other organ and piano-music.

Stadler (shtät'-lĕr), Maximilian. 1748-1833.

Organist, composer and priest; born at Melk, Lower Austria. When ten years old he became a chorister at the monastery of Lilienfeld, gaining his musical education there and at the Jesuit College at Vienna. He entered the Benedictine Abbey at Melk in 1766 and took orders in 1772, becoming professor of theology three years later. In 1786 Emperor Joseph appointed him Abbot of Lilienfeld, and in 1789 of Kremismünster. After living at various places he returned to Vienna, where he died. He was the friend of Handel and Mozart, and at the request of Mozart's widow put that master's musical affairs in order, copying the original score of the Requiem, and writing two pamphlets in defense of it against Gottfried Weber. As an excellent contrapuntist and an authority on the history of music, his compositions have a solidness and value of their own. Among them may be mentioned: Music to a tragedy by Collins entitled Polyxena; funeral cantata;

requiem; Te Deum and masses; offertories and graduals; Des Gewitter, a cantata; Die Befreiung von Jerusalem; Seladon, a cantata; much other religious music; sonatas and fugues for piano and organ; three string quartets; concerto for violoncello; three trios for strings.

Stadtfeldt (shtät'-fĕlt), Alexander. 1826-1853.

Pianist and composer; born at Wiesbaden; the son of a military band conductor. His talent asserted itself early and at the age of nine he appeared in public. The King of Belgium gave him means to study at the Brussels Conservatory, where he was a pupil of Fétis in counterpoint, won prizes for piano-playing and harmony and the Grand Prize of Rome for composition in 1849. He went to Paris for a while, but ill health caused him to return to Brussels, where he died, when only twenty-seven years old. He left the following compositions: The operas, L'illusion, Abu Hassan, La Pedrina, and Hamlet; cantatas, La vendetta and Le songe du jeune Scipio; a lyric scene, Le dernier jour de Marino Faliero; a concert overture and one called La découverte de l'Amérique; two concertinos for piano and orchestra; four symphonies; a mass; Te Deum and other church-music.

Stainer (shtī'-nĕr), Jacob. 1621-1683.

Renowned German violin-maker, who has been called the father of the German fiddle. He was born at Absam, in the Austrian Tyrol; the son of peasants, and spent his early youth as a shepherd boy. Stainer was exceedingly fond of music, and showed such eagerness to learn that the parish priest had him taught the trade of organ-builder at Innsbruck. He found the work too hard and took up instead the manufacture of stringed instruments. Later he traveled to Italy and at Cremona found employment as apprentice to once of the Amatis, some say with Antonius, others say Nicholas, and there learned the secrets of the Cremona workers. He afterwards made his violins on Italian principles and was the first to introduce them into Germany. He worked in or near his native town all his life and was patronized by the Archbishop of Salzburg, the Archduke Ferdinand Charles, and was

given in 1658 the title of violin-maker to the Imperial Court, but seems to have received most insignificent sums for his instruments, which are now highly prized. In 1677 Stainer was obliged to give up his work, and a few years later he died insane. The Stainer violins, of which there were a great number, are now chiefly valued as curiosities. Compared with the Amatis, they are high and narrow, and the tone is sharp and piercing, rather than mild and sweet.

Stainer (stā'-nĕr), Sir John. 1840-1901.

Eminent English composer and organist; born in London; the son of a school-teacher. Was a chorister at St. Paul's from 1847 to 1856, where he studied harmony with Bayley, counterpoint with Steggall, and later organ with Cooper. From 1854 to 1860 he held three posts as organist, then was appointed University organist at Oxford, graduating from that institution with the degree of Bachelor of Music in 1859, and Doctor of Music in 1865. The following year he was appointed examiner for musical degrees, and from 1872 to 1888 was successor to Sir John Goss as organist at St. Paul's, resigning on account of failing eyesight. He was knighted in 1888, and the next year was appointed professor of music at Oxford. In 1876 he was appointed professor of organ and harmony at the National Training School, becoming principal in 1881, and after its reconstruction as the Royal College of Music in 1883, again professor. In 1882 he was appointed government inspector of music in training schools. Stainer received many honors and distinctions. He was made a Chevalier of the Legion of Honor by the French government in 1878, and in 1888 was knighted by the Queen. He wrote the oratorio, Gideon; the cantatas, The Daughter of Jairus, and The Crucifixion; was the author of various primers on the organ, harmony and composition, and edited with W. A. Barrett a dictionary of musical terms.

Stair, Patty. (Martha Greene.)

American woman composer; a native of Cleveland, Ohio, who has written songs and piano-music and who is a prominent figure in the musical life of Cleveland. Miss Stair received her theoretical instruction

wholly in her native city, from F. Bassett, and since finishing her studies, has become a concert organist, pianist and composer of note. Her compositions include a book of six songs; madrigals; a comic glee, entitled An Interrupted Serenade; a berceuse for violin and piano; a song, If I Were a Brook; a religious song, O Lamb of God; a setting of Thomas Campion's Petition; and a jovial part-song for male voices, Jenny Kissed Me, being a setting of Leigh Hunt's little poem.

Stamaty (stă-mä-tē), Camille Marie. 1811-1870.

Italian pianist and composer; born at Rome of a Greek father and a French mother, who was extremely musical. After being in business and public life for a number of years he decided to devote himself to music and entered the class of Kalkbrenner in Paris and also studied in that city with Fessy. Later Stamaty had the advantage of a period of study with Mendelssohn at Leipsic. He gave his first concert in 1835, with great success, playing some of his own compositions. After his return to Paris in 1837 he became extremely popular as an executant, but an attack of rheumatism forced Stamaty to give up his playing, and from then on he devoted himself to composing and became one of the foremost teachers in Paris. He was the instructor of Saint-Saëns and of Gottschalk. In 1862 he was made a Chevalier of the Legion of Honor. He died in Paris. His compositions include a concerto; variations; sonatas and studies for piano; trio for piano, violin and cello, entitled Souvenir du Conservatoire, and a number of theoretical works.

Stamitz (shtä'-mĭts), Johann Karl. 1719-1761.

Famous Bohemian violinist, composer and concertmaster. Was born at Deutschbrod, and was chiefly self-taught in music. Stamitz founded the famous violin school at Mannheim, which for a long time enjoyed a high reputation. He was Electoral concert-master and director of the chamber-music at Mannheim, a post which he held until his death. Stamitz composed six sonatas for harpsichord and violin; concertos; violin music; twelve symphonies; nocturnes for violin and cello; and duets. His works were

extremely well liked in their day, but have not had any enduring popularity. The traditions of the Mannheim Violin School, of which Stamitz was the founder, were afterward transplanted to Munich.

Stamitz, Karl. 1746-1801.

Bohemian composer and viola-player; the son of Johann Karl Stamitz. He was born at Mannheim, and was, like his father, a remarkable violinist and a fair composer. He studied music with his father and with Cannabich, his father's pupil, and toured Germany and Austria as a violinist. Stamitz went to Paris in 1770 and became well known there as a player of the viola and the viola d'amore. He returned to Germany in 1785 and two years later went to Prague, and held various posts at Cassel, at St. Petersburg and at Jena, where he conducted the concerts of the Academy until his death. He resided in St. Petersburg several years and there brought out a grand opera, Dardanus. He also composed a comic opera, Der Verliebte Vormund; ten symphonies; seven concertos for violin; a concerto for viola and one for piano; besides quartets; trios and other music.

Stanford, Sir Charles Villiers. 1852-

Distinguished musician and conductor and at present the chief symphonic composer of England. Was born in Dublin, of a musical family, his father, John Stanford, being a good vocalist. The home of the Stanfords was a rallying point for musicians, and Charles was taught music by his parents. At an early age he displayed considerable talent as a pianist and a taste for composing. One of his teachers was Sir Robert Stewart, and from 1862 he studied composition with Arthur O'Leary, and piano with Ernst Pauer in London, and in 1870 won an organ scholarship at Queen's College, Cambridge. In 1873 Stanford succeeded Dr. Hopkins as organist of Trinity College, and was made conductor of the Cambridge University Musical Society. For two years, from 1875 to 1877, he studied with Reinecke at Leipsic, going in 1877 to Berlin to pursue his studies further under Kiel. In 1883 Oxford and in 1888 Cambridge bestowed upon him the degree of Doctor of Music. In 1883 he received the appointment as professor

of composition and conductor of the orchestra at the Royal College of Music, upon the opening of that institution, posts he holds at the present time. He succeeded Goldschmidt as conductor of the Bach Choir in 1885, and G. A. Macfarren as professor of music at Cambridge in 1887. In 1897 he was appointed conductor of the Leeds Philharmonic Society. In 1902 Stanford was made a knight. His earliest compositions were chants and hymns, written when he was six. Before he was quite ten he had given his first piano recital, when he played several compositions of his own. A march which he wrote at seven was given at the Dublin Theatre Royal during a Christmas pantomime. His first composition to attract any attention was a set of songs from George Eliot's Spanish Gypsy. Stanford has composed the operas, The Veiled Prophet of Khorassan, after Moore's dramatic poem; The Canterbury Pilgrims; Savonarola; and Shamus O'Brien, besides the incidental music to Tennyson's Queen Mary, and Becket; Æschylus' Eumenides, and Sophocles' Œdipus. He has also written many choral works; an oratorio, The Resurrection; Elegiac ode; Elegiac symphony; Jubilee ode, The Battle of the Baltic; mass in B; requiem; five symphonies; church services; overtures and many songs. His best known oratorios are Three Holy Children, and Eden. Stanford's most recent works are the opera, Much Ado About Nothing; a Stabat Mater; a symphony in E flat; serenade for wind-instruments and strings and three Dante rhapsodies for piano. His settings of Browning's Cavalier Songs and his Elizabethan Pastorals, which are beautiful and characteristic part-songs, and his arrangements of the national melodies of Ireland, as well as his Irish symphony, have earned him great praise from musical critics. He has written much sea music, and one critic has said: "Stanford should without doubt be appointed musician to the Admiralty, for in all his sea-songs there is an element of patriotism." Stanford has trained the most promising of the younger generation of English composers since assuming the professorship of the Royal College of Music in 1883. Stanford has improved musical conditions at Cambridge in particular and in England in general.

Stanley, Albert Augustus. 1851-

American composer and organist; born at Manville, Rhode Island; studied music at Leipsic wth Wenzel, Papperitz, Paul and E. F. Richter from 1871 to 1875. He was organist of Grace Episcopal Church at Providence, and from 1888 until the present time professor of music at the University of Michigan, Ann Arbor. Mr. Stanley has given organ recitals in various parts of the country, at one time was president of the Music Teachers' National Association, and in 1893 was appointed examiner for the American College of Musicians. He has composed The City of Freedom, an ode produced in Boston in 1883; organ fugues; a suite for violin and piano; a psalm of victory for solo, chorus and orchestra; part-songs; songs and much organ-music. His symphony, The Awakening of the Soul; and a symphonic poem, Altis, have been performed at Ann Arbor.

Stanley, Charles John. 1713-1786.

Remarkable English organist and composer, who became blind by an accident when only two years of age, and who, from his earliest years, showed great musical talent. At seven years of age he began his musical studies and his talents developed rapidly under his teachers, J. Reading and Greene. At the age of eleven he was appointed organist at All Hallows Church, Bread Street, London, and two years later was organist at St. Andrew's Church, Holborn. Stanley received the degree of Bachelor of Music from Oxford in 1729; in 1734 was one of the organists of the Temple Church, London, and master of the King's band in 1779. He also associated himself with J. C. Smith, and after his death with Thomas Linley, in carrying on the oratorio performances formerly conducted by Handel. He composed, among other works, thirty-six organ voluntaries; the oratorios, Jephthah, Zimri, Fall of Egypt, and Arcadia, or the Shepherd's Wedding; twelve cantatas for voice, harpsichord and violin; and eight solos for violin and harpsichord.

Stark (shtärk), Ludwig. 1831-1884.

Eminent German pedagogue, editor and composer. One of the founders, in 1857, of the Stuttgart Music School, later the Stuttgart Conservatory, where he taught harmony, playing

from score, the history of music and singing until 1873, when he was forced to take a rest because of his health. Stark was born in Stuttgart, and there studied philosophy at the University, and later composition and theory of music with the brothers, Ignaz and Franz Lachner. After giving up his work at the Stuttgart Conservatory he traveled for a time in Italy, and after his return to Germany confined his teaching to theory and history of music. He was given the honorary degree of Doctor of Philosophy by Tübingen University in 1873 and in 1868 the title of Royal Professor was conferred upon him. Besides teaching and composing Stark was joint editor with Lebert of a piano school, with Faiszt of an elementary and choral singing method, and a song school and edited alone several collections of classical transcriptions for the piano. He also composed sacred and secular choral works, one of which, entitled Volkers-Nachtgesang, received the gold prize medal from the Amsterdam Euterpe; also instrumental music; pieces for the piano and songs.

Staudigl (shtow'-dĕkh-'l, Joseph. 1807-1861.

Noted Austrian bass singer, who was born at Wöllersdorf, Lower Austria; the son of an imperial huntsman. According to some authorities, Staudigl entered the Benedictine monastery in 1825 at Melk, to become a monk, but gave up his studies there to study surgery. Finding himself possessed of a beautiful voice he decided to study to become a singer and was first a chorister in the Kärnthnerthor Theatre at Vienna, then chorister in the Court Chapel in 1831. He sang at all the principal concerts in Vienna as leading basso, and went to England, where he created the part of Elijah in Mendelssohn's Elijah. He attained great popularity, being noted for his splendid interpretation of oratorio and of church-music, and of the songs of Schubert. He made his last appearance in public in 1856, taking part in the oratorio, St. Paul, at the Tonkünstler Societät. He was finally dismissed from the Court Theatre at Vienna and it embittered his whole life. He became insane and died in an asylum, near Vienna. His son Joseph, born in 1850, was a pupil of Rokitansky at the Vienna Conservatory, and was chamber-singer to the Grand Duke of Carlsruhe, and a member of the Court Opera. He had a fine barytone voice. Staudigl the younger was in the cast of Die Meistersinger when it was produced for the first time in America, Jan. 4, 1886, under the baton of Anton Seidl.

Stavenhagen (shtä'-fĕn-hä-gĕn), Bernhard. 1872-

German pianist, who was born at Greiz. Stavenhagen began his musical studies at an early age. His first teacher was Professor Rudolf, who had charge of him until he was twelve, when he entered the Berlin High School, where he pursued his studies under Frederick Kiel and Ernst Rudorff, and gained the Mendelssohn prize for harmony and thorough-bass. In 1885 he went to Liszt at Weimar, and remained with him until Liszt's death, in 1886. Liszt took a deep interest in him, and from him Stavenhagen learned much of his style of playing. He accompanied Liszt to England on his last tour in 1886, also to Rome, Budapest, Paris and to Bayreuth, where Liszt died. Stavenhagen has made many successful tours through Europe, playing with striking success at Crystal Palace and at Prince's Hall in London, and in other cities in Great Britain and on the Continent. He met with less success as a pianist than his talents deserved, although his playing was greatly admired. He was appointed Court pianist to the Grand Duke of Saxe-Weimar, and succeeded D'Albert as Court conductor at Weimar, and since 1898 has been Court conductor at Munich and director of the Royal Academy of Music at Munich. Stavenhagen has gained a great reputation as a conductor since giving up his career of pianist.

Stcherbatcheff (stchĕr'-bät-chĕf), Nicolas de. 1853-

Noted composer, belonging to the new Russian School. He was born in Russia; the son of a nobleman, received a good education and had also the advantage of several years of travel. His work in recent years has attracted considerable attention, and he is looked upon as a composer of originality, although some of his critics have called him audacious. Stcherbatcheff had the advantage of

a period of study under Liszt at Weimar and afterward turned to composition. He has to his credit a serenade and two idylls for orchestra. Almost all of his other compositions are for the piano, although he has also written several songs. Among the best known are six settings of the poems of Tolstoi and Heine, which have called forth commendation from musicians; fantasie-études; impromptu-caprice and a mazurka. His Fairy Scenes and Pantomimes and the fantasie-études show the influence of Schumann.

Stecker (shtĕk-ĕr), Carl. 1861-

Bohemian teacher and composer and writer on music. Was born at Kosmanos; studied philosophy at Prague, and then devoted himself to the study of music and became a pupil in the Prague Organ School, remaining in that institution as teacher of organ from 1885 to 1889. In 1889 he was appointed professor of musical history and counterpoint at the Conservatory, and from 1888 lectured on musical science at the University. Stecker is the author of a number of theoretical works, has contributed to the Bohemian musical paper, Dalibor, and has composed a number of works that are highly spoken of, including a solemn mass; an Ave Maria; motets; an organ sonata; songs and other music.

Steffani (stĕf-fä'-nē), Abbé Agostino. 1655-1730.

Eminent Italian composer of operatic church-music, and a most remarkable man. Was born in Castelfranco, but nothing is known of his parentage. He was a boy chorister at St. Mark's in Venice, and was educated by Kerl at Munich at the expense of the Elector Ferdinand Marie. Later Steffani studied at one of the Conservatories at Naples; also received instruction in music at Rome. He returned to Munich in 1674. In 1680 he was ordained a priest of the Roman Catholic Church, and shortly afterward was made director of chamber-music to the Elector. The following year he composed his first opera, Marco Aurelio, which had a great success. Other operatic works, among them Il Solone, Servio Tullio and Alarico soon followed, and in 1688 he went to Hanover as Court chapelmaster. While in that city his

opera, Enrico detto il Leone, was brought out, and from that time Steffani produced a large number of works. His services had for some years been in requisition as a diplomatist, and continued to be, although he never forsook the art of music. In 1696 he was appointed bishop of Spiga; from 1698 was privy councillor at Düsseldorf, and held the post of chapelmaster at Hanover until 1710, when he relinquished it to Handel. His last work for the Court of Munich was the opera, Niobe, written for a carnival in 1710. His operas brought him great fame, but he won his greatest popularity as a composer with his duets for various voices with bass accompaniment. Beside his operas, he wrote masses and other music for the church; madrigals; and the duets, which are remarkable for their melody and ingenuity of contrivance. The titles of many of his compositions have been lost, and many of them were published under other names. More than one hundred of his duets are in the library of Buckingham Palace, London. Steffani continued to sing until he was seventy-four, and in Rome at one of Cardinal Ottoboni's performances of music Handel, for whom he had obtained the Hanover post, met him again and spoke of the sweetness and affability of the aged musician and prelate. In 1724 Steffani was elected president of the Academy of Ancient Music in London. He died at Frankfort, where he had gone for a short visit, in 1730. His career is of interest because he attained to the greatest heights in music and in diplomacy from a most obscure and humble beginning.

*** Steggall, Charles. 1826-1905.**

Noted English organist and composer; born in London, and from his earliest years a devotee of music. He entered his father's counting-house, but perceiving that the boy's interests were elsewhere, the elder Steggall consented to his taking up a musical career. He became a pupil at the Royal Academy of Music, studying harmony, piano and composition with Sterndale Bennett, who was his life-long friend. After leaving the Royal Academy, Steggall was organist successively of several London churches, and in 1864 was appointed organist and director of the choir to the Hon-

orable Societies of Lincoln's Inn, and held the office until his death, being succeeded by his son, Mr. Reginald Steggall. His earliest compositions were a part-song or overture, Die Elfen; a Kyrie Eleison and a Gloria, beside a festival setting of the thirty-third Psalm. In 1851 Steggall was made principal professor of the organ at the Royal Academy of Music, and while holding that position taught a large number of pupils who afterward became well known. The same year he was given the degree of Bachelor of Music and Doctor of Music by Cambridge University, was honorary secretary of the Bach Society during the whole period of its existence, and was also one of the founders of the College of Organists. As a composer he is best known by his church-music, which includes a sacred cantata; eight church services; carols and chants; an organ arrangement of Mendelssohn's Elijah; and hymns, beside many arrangements for the organ and other works. Steggall also lectured on Music as Applied to Religion, contributed to many collections of hymns and anthems, edited Church Psalms and Hymns, Ancient and Modern, and wrote an instruction book for the organ. He died in London.

*** Steggall, Reginald. 1867-**

English organist and composer; born at Bayswater, a suburb of London. Received his early education at Westminster School, and on leaving there in 1884 entered the Royal Academy of Music, studying the organ under his father, the late Charles Steggall, the piano under Eyers and Beringer, and harmony and composition under Macfarren and Prout. During his studentship Steggall appeared at most of the school concerts in the role of either pianist, composer or organist, and several orchestral works written during that period have since been accorded a public hearing. In 1886 Steggall was appointed organist of the Church of St. Anne, at Soho; two years later he was made an associate of the Philharmonic Society, and was also made an associate of the Royal College of Organists. The same year he gained the Balfe scholarship for composition at the Royal Academy, being the last holder of that valuable scholarship. Leaving the Royal Academy in 1893 Steggall devoted himself chiefly to composition, but in addition gave a large number of organ recitals in various parts of England. In 1895 he received the appointment of professor of the organ at the Royal Academy of Music, a post he still holds. In 1907 he was made an associate of the institution. Steggall has composed a number of orchestral works which have been produced at the Crystal Palace Saturday concerts, among others the suite in E major; the dramatic scena, Alcestis; and Elaine, a dramatic prelude. In 1901 Vreittigia, a symphonic poem, was given for the first time at a concert in Queen's Hall, London, with striking success. In 1905, upon the death of his father, Reginald Steggall was appointed organist and director of the choir to the Honorable Societies of Lincoln's Inn and has there performed many important works. In 1906 the directors of the Royal Academy of Music conferred upon the composer the honor of a fellowship and placed him on the board of examiners. His works include suites; symphonic poems; dramatic prelude; variations; Te Deums, and numerous other pieces for the orchestra; several pieces for the piano; a suite; fantasias and other works for the organ; several sacred compositions for mixed voices; a quintet for flute, oboe, clarinet, bassoon and horn; and many songs; besides a song-cycle, The Seven Ages of Man.

Steibelt (shtī-bĕlt), Daniel. 1755-1823.

Remarkable musical genius, so celebrated in his day as to be looked upon as a serious rival of Beethoven. He was born in Berlin, the date being a matter of dispute. Steibelt's father was a piano-maker and from him Daniel learned the rudiments of his art. His talent was observed while he was very young, and the Crown Prince, afterward King Frederick William II., a keen lover of music, took a deep interest in him and had him taught by Kirnberger, director of the Court music. Steibelt entered the German army, but remained only until 1784, and from then on led a restless, roving life, giving concerts in various German cities and achieving a great deal of success as a pianist. He finally settled in Paris and became a gay figure in the Court of Louis XVI.

Steibelt

Steibelt had many pupils of note and was looked upon as a genius, although he was loose in morals, a kleptomaniac, recklessly extravagant, besides being vain, arrogant and disagreeable in the extreme. In 1793 he wrote an opera, founded upon the Romeo and Juliet of Shakespeare, and it was produced with success. He was finally obliged to leave Paris because he was so heavily in debt. He went to London and became well known there as a composer and pianist. From 1799 he traveled through Europe, and while in Vienna arranged a French translation of Haydn's Creation, which brought him much money and great success. Finally, in 1809, he was appointed director for life of the French Opera at St. Petersburg. He died in 1823, heavily in debt, and leaving his family in such poor circumstances that they had to be assisted by friends. Steibelt wrote many piano works; about sixty violin sonatas; forty sonatas for harp and piano; several overtures; and four or five operas. His music is seldom heard nowadays, though his sonatas and concertos have been warmly praised. His method for the piano had considerable vogue in its day.

Stein (shtīn), Friedrich. 1784-1809.

Brother of Matthäus Andreas and Nanette Stein, a pianist and composer; born at Augsburg. When ten years old he went to Vienna to study composition and counterpoint of Albrechtsberger, and later became one of the most prominent teachers and concert performers in Vienna, often playing the concertos of Beethoven and Mozart. He wrote a ballet; three operettas; a violin concerto; a grand piano sonata; and a piano trio and some songs; arranged Beethoven's fourth and sixth symphonies and Mozart's and Cherubini's overtures for two pianos.

Stein, Johann Andreas. 1728-1792.

Famous German piano-maker; born at Heidesheim, in the Palatinate. Nothing is known of his early life until we find him in Paris in 1758. It is said that he learned his trade of organ-building at Silbermann's workshops at Strasburg, and after he left Paris he was organist of the Barfüsserkirche at Augsburg. He built this organ and the one at Kreuzkirche. Although we know of

Stein

no instruments now in existence made by Stein, we know him to have greatly improved the models in use in his time and that his pianos became the standard in Germany about 1790. He died in Augsburg, leaving his sons, Matthäus Andreas and Friedrich, and his daughter Nanette to continue the business.

Stein, Karl Andreas. 1797-1863.

Son of Matthäus Andreas Stein; born in Vienna. His talents developed early, and after studying composition, harmony and piano with Förster, he became an excellent teacher and concert pianist. In later years he devoted himself to piano manufacturing in his father's factory, was granted a patent in 1829, and appointed Court piano-maker in 1844. His book on the playing, tuning and preserving of Stein pianos is very valuable, and he published besides a number of piano-pieces, and left in manuscript a comic opera called Die goldene Gans; two orchestral overtures and two concertos for piano with orchestra.

Stein, Matthäus Andreas. 1776-1842.

Son of Johann Andreas Stein; was born at Augsburg. After his father's death he went in partnership with his sister to carry on the business of piano-making, and removed to Vienna. Here, in 1802, he set up a business of his own, perfecting his instruments and gaining a reputation for his excellent work.

Stein, Nanette. 1769-1835.

Daughter of Johann Andreas Stein; born at Augsburg. She was scarcely eight years old when she played before Mozart on the occasion of his visit to Augsburg in 1777. After her father's death, she assisted her brother in carrying on the piano-making business, and in 1793 she married a pianist and teacher from Stuttgart named Johann Andreas Streicher and moved to Vienna. Here she and her brother, assisted by her husband, carried on the business very successfully until 1802, when the partnership was dissolved and she and her husband carried on a business under the name, Nanette Streicher, geborne Stein, which was very prosperous. A cultured and charming woman, she was very friendly with Beethoven, whom she helped about his housekeeping arrangements.

Steindel (shtīn-dĕl), Bruno. 1864-

Noted cellist; born at Zwickau, Saxony. He studied music under his father, who was a musical director in that town, and later under other teachers, in Germany. He was for five years soloist of the Philharmonic Orchestra in Berlin and since 1892 has been soloist of the Thomas Orchestra of Chicago.

Steinway (shtin'-vā), Charles Herman. 1857.

Piano manufacturer; son of Charles G. Steinway, and the present head of the firm of Steinway & Sons, one of the largest establishments of its kind in the world. Charles Steinway was educated in America and abroad, and in 1885 was married to Marie A. Mertens, and resides at the present time in New York, where he is trustee and director of several banks; in addition to the duties connected with Steinway & Sons, and is also a member of many clubs.

Steinway, C. F. Theodor. 1825-1889.

The eldest son of Henry E. S. Steinway (or Steinweg, as the name was originally spelled), the founder of the piano firm of Steinway & Sons, and eventually the senior member of the firm. Henry E. S. Steinway learned cabinet-making and organ-building at Goslar, Germany, and went to Seesen about 1820, beginning his career as a journeyman organ-builder, and also worked as a joiner. In his pianos, which he worked upon for many years, he combined the merits of the old English and the new German instruments. They had a great success and found a ready sale. In 1839 he placed on exhibition at the Brunswick State Fair his first grand piano. The revolution of 1848 led him to come to America in 1850 with three of his sons. Theodor was left behind in Brunswick to look after the business there. Upon the death of his brothers, Heinrich and Karl in 1865, he gave up the Brunswick business and joined his father and brother Albert in New York, where they had settled. The firm was then well established, its prosperity dating from 1855, when it took first prize for overstrung pianos (square) with cast-iron frame, at the New York Industrial exhibition. The firm was awarded, besides this, the following medals and diplomas: First prize

medal at London in 1862; first grand gold medal of honor for all styles of instruments at Paris in 1867; and diploma for highest degree of excellence in all styles at Philadelphia in 1876. The Steinway instruments rank among the finest in the world and are noted for the power and beauty of their tone and for the solidity and perfection of the workmanship. Besides the factory at Astoria, N. Y., where the instruments are manufactured, the firm owns yards, saw-mills, turning-mills, foundries, metal workshops and mechanical wood-bending and carving apparatus. The parts are made and are then sent from Astoria to New York City to be fitted together, and when the instruments are completed, they are exhibited at Steinway Hall, one of the finest and largest concert-halls in New York. The present head of the firm is Charles H. Steinway, a nephew of C. F. Theodor Steinway.

Stelzner (shtĕlts'-nĕr), Dr. Alfred.

Renowned German composer, who has been called "the Beethoven of the violoncello," and who was born at Wiesbaden and at the present time resides in Dresden. Dr. Stelzner is credited with the invention of the violotta and the cellone, stringed instruments constructed upon a new system, and both of which were used in his fairy opera, Rübezahl, when it was produced at Dresden in 1902. Dr. Stelzner is not a prolific composer and up to 1903 had only composed thirteen works, but the originality and beauty of these according to music critics entitles him to rank among the most talented of the modern composers of Europe. He also is noted as an excellent performer on the cello.

Stenhammer (stĕn'-häm-mĕr), Wilhelm. 1871-

Noted Swedish composer. Was born at Stockholm and studied there with Hallén and Sjögren. He has written a number of operas, which have attracted much attention. In writing music for many voices, Stenhammer is said to show greater skill than his teacher Hallén. He holds at the present time the post of second conductor of the Opera at Stockholm and held for some time previous the leadership of the Stockholm Phil-

harmonic Orchestra. His operas, Tirfing and Hochzeit auf Solhaug are said to show the influence of Wagner. He has composed besides these a piano sonata; a phantasiestück; Snofrid, for voices and orchestra; a dedication cantata; three string quartets, and some song albums. His newest works are Prinsessan och Svenen for voices and orchestra, and an orchestral ballad.

Stephens, Charles Edward. 1821-1892.

English composer, pianist and teacher; born in London. He studied under C. Potter, J. A. Hamilton and Henry Blagrove, and was successively organist of a number of London churches. Stephens was first an associate, then a member, of the Philharmonic Society, a member of the musical association and held many other offices. He played the second violin in his quartets and occasionally played in public as a pianist, but was chiefly occupied in teaching, and as such was highly esteemed. He composed numerous pieces for the piano; a symphony for orchestra; concert-overture, A Dream of Happiness; complete services for the church; part-songs; glees, and songs and was the author of the enlarged and improved choir chant book of Bemrose's with five hundred and thirteen chants, with biographical notices of composers, which was brought out in London in 1882.

Sterkel (shtĕr'-kĕl), Abbé Johann Franz Xavier. 1750-1817.

Distinguished German composer; born at Würzburg. Studied with Kette and Weissmandel, organists at Würzburg, and then attended the University in his native town, pursuing his musical studies further. He was ordained a priest and then became organist and chaplain at Aschaffenburg, and was chapelmaster to the Elector of Mayence, where he founded in 1807 a singing school, and afterwards occupied a similar position at Ratisbon, where he died. Dr. Burney, the musical historian, comments upon Sterkel's violin concertos, and the spirit and pleasing melody of many of his compositions, all of which went through a large number of editions, which testifies to the great popularity he enjoyed. His works consist of an opera, Farnace,

which was produced at Naples with success; ten symphonies, for orchestra; two overtures; six piano concertos; quintets and trios for strings; sonatas and variations for piano; songs; canzonets; and choral music, besides four masses and other sacred music.

Sterling, Antoinette. 1850-1904.

American contralto singer; born at Sterlingville, N. Y., of colonial ancestry. She showed a talent for music at a very early age, and in 1862 went to New York City to study singing with Signor Abella, having even then a voice of great range and sweetness, which later developed into a contralto of wonderful beauty. After a tour of many of the English provincial cities, the singer went to Germany and studied with Mme. Marchesi, then to Cologne to study with Pauline Viardot, and finally to London, where she became a pupil of Manuel Garcia. Miss Sterling returned to the United States in 1871, and immediately took high rank as a songstress, but remained in her native country only two years, appearing under the management of Theodore Thomas in a series of forty concerts. She then went to England. Her English debut was made in 1873 at Covent Garden, London, in a concert, given under the direction of Sir Julius Benedict. She sang also at Crystal Palace, at the Philharmonic concerts, at Albert Hall and at the Gloucester Festival. In 1875 she was married to John McKinlay, a Scotch-American. After her marriage she resided for the most part in London, where she was extremely popular, and attained to a high position as a concert singer. Her voice was a contralto of great volume, strength and purity. Mme. Sterling made her greatest successes as a singer of ballads.

Sterling, Winthrop. 1859-

American organist; born in Cincinnati. Was a pupil of the College of Music there, and later of the Leipsic Conservatory, and also studied with R. Hoffman in composition, and voice with Frau Unger-Haupt, and in London was a pupil of Turpin, Behnke and Shakespeare. For a time after finishing his studies with the last three, Sterling was organist at the West London Tabernacle. Since

1887 he has been head of the organ department and teacher of singing and composition in the Cincinnati College of Music. He took part at the World's Columbian Exposition in Chicago in 1903 in various organ recitals, improvising as well as giving selections from the classics.

Stern (shtĕrn), Julius. 1820-1883.

German conductor, composer and teacher, who founded in 1847 the Stern Choral Society, and in conjunction with Kullak and Marx, the Stern Conservatory of Music at Berlin, in 1850. Stern was born at Breslau, where he studied with various teachers. He was a violin pupil of Lüstner, and from 1832 of Maurer, Ganz and St. Lubin, and later of Rungenhagen at the Academy. Stern received a traveling scholarship, from the King which took him first to Dresden and then to Paris, where he became well known as the conductor of the German Singing Society. He was connected with the Stern Conservatory, which bore his name, and actively participated in all its affairs until 1874, when he resigned on account of ill health. He received the title of royal musical director in 1849 and that of professor in 1860. From 1869 to 1871 he acted as conductor of the Berlin Symphony Orchestra. Stern composed songs; vocal exercises and considerable choral music.

Stern, Leo. 1864-1904.

Celebrated English violoncellist. He was born at Brighton, England, came of a music-loving family and early showed musical ability. He studied in England and Germany, was a pupil of Piatti, and later studied under Popper. Leo Stern had a wonderful technique and his work was very artistic. He played with the great orchestras in Germany and Paris, and toured England and the Continent, appearing with Patti, Alboni, and other famous singers. He frequently played before the Queen. He was a favorite in America, and made extended tours in this country. He was married to Suzanne Adams, the celebrated American opera singer, in 1898, and toured with her in America in 1902 and 1903. Leo Stern was also a composer. He wrote songs and numerous pieces for the violoncello.

Sternberg (stĕrn'-bĕrkh), Constantin Ivanovitch Edler von. 1852-

Russian pianist and composer; born at St. Petersburg. He studied at the Leipsic Conservatory from 1865 to 1867 under Moscheles, Reinecke, Richter and Hauptmann, and after conducting for two years at the Brühl Theatre, and being assistant chorusmaster at the Leipsic City Theatre and conductor at Würzburg and Kissingen in 1870, and of the Court Opera at Mecklenburg-Strelitz in 1871, he returned to Berlin and finished his studies at the Akademie der Tonkunst under Kullak in piano, and Wüerst in composition. In 1875 he again entered the employ of the Duke of Mecklenburg, establishing and directing a school at Schwerin, where he also acted as Court pianist. In 1877 he began his tours, which extended not only through Germany, Russia, and most of the European countries, but into Central Asia and Asia Minor also, and from 1880 to 1885 he appeared at concerts throughout the United States. In 1886 he became director of the College of Music at Atlanta, Georgia, but in 1890 established his School of Music in Philadelphia, though not giving up concert work entirely. Besides much piano-music; songs; and part-songs; he has composed Danses cosaques, and other pieces for the violin, pieces for the cello, notably a fantasia; and some organ-music.

Stewart, Sir Robert Prescott. 1825-1894.

Eminent Irish organist and composer, professor and conductor. Born and died at Dublin; son of the librarian of King's Inns. His musical education was received as chorister in Christ's Church Cathedral, of which he became organist at eighteen years of age. In 1844 he was given a similar post at Trinity College, and two years later became conductor of the University Choral Society. He took the degrees of Bachelor of Music and Doctor of Music in 1851; the next year was appointed choral vicar of St. Patrick's Cathedral, and in 1861, professor of music in Dublin University. He received the honor of knighthood in 1872 on his return from Boston, where he had produced a fantasia on Irish themes for chorus, orchestra and organ at the Peace Jubilee. In 1873 he was given the

conductorship of the Dublin Philharmonic. He was greatly admired as an organist, and as a composer of glees he won six prizes. He also wrote a Church Hymnal; two services; and anthems; as well as the cantatas, A Winter Night's Wake, and the Eve of St. John; and odes. He was also an excellent lecturer and writer.

Stiehl (shtēl), Heinrich Franz Daniel. 1829-1886.

German organist, conductor and composer; born at Lübeck, where his father, Johann Dietrich Stiehl, was organist of St. James' Church. Heinrich studied first in his native place, then with Lobe at Weimar, and lastly at the Leipsic Conservatory under Moscheles, Gade and Hauptmann. From 1853 to 1866 he was organist of St. Peter's Church and conductor of the Singakademie at St. Petersburg; lived at Vienna for the next two years; spent the years 1872 and 1873 in London; from 1874 to 1877 was conductor of the Belfast Philharmonic, and the Cecilia Society which he organized there; and after teaching at Hastings, not far from London, he settled in Reval, Russia, in 1880, where until his death he was organist at the leading church, professor of music, and conductor of the Singakademie. He took care to present the best in music by means of this society. He also composed numerous works, including an overture triomphale, and The Vision, for orchestra; a string quartet; sonatas for violin and piano, cello and piano, and for piano alone; three trios, waltzes and other piano-pieces, nearly two hundred in all; besides songs, the operettas Der Schatzgräber, and Jery und Bätely; the chorus, Elfenkönigin; and the pantomimic intermezzo, Schneewittchen.

Stirling, Elizabeth. 1819-1895.

Well-known English organist and composer; born at Greenwich. She studied the piano and organ with Edward Holmes and W. B. Wilson and harmony with Sir G. A. Macfarren and James Alexander Hamilton. In 1839 she became organist at All Saints, Poplar, where she remained until 1858, when she was the successful competitor for the post of organist at St. Andrews, Undershaft, a position she filled until 1880. In

1856 she submitted to Oxford College a musical arrangement of the Hundred and Thirtieth Psalm for five voices and orchestra; but though this work was accepted and highly praised she did not obtain the degree of Bachelor of Music, because the University lacked the power to grant it to a woman. In 1863 she married Frederick Albert Bridge, the well-known musical conductor and lecturer. She died in London in 1895. As an organist she was noted for her fine pedal playing. She has published two grand voluntaries; six very fine pedal fugues; eight slow movements and other organ-pieces, besides over fifty songs and duets, and arrangements of the works of Bach, Mozart and Handel.

*** Stock (shtôk), Frederick A. 1872-**

Frederick A. Stock was born in Julich, Germany, November 11, 1872. His father was a bandmaster in the Prussian Army and it was from him that the son received his first musical instruction, the violin being the chosen instrument. When fifteen years of age the lad was sent to Cologne, where he entered the Conservatory and devoted himself to preparing for the profession, that had been determined upon for him by his father, as soon as the marked musical talent the boy possessed showed itself. In Cologne, Stock had Georg Japha as his violin teacher and his instructors in composition, theory and musical history were E. Humperdinck, H. Zoellner and the late Franz Wüllner. He was graduated in 1891, carrying off several prizes and distinctive honors. He at once entered the Muncipal Orchestra under Wüllner's direction and was there for four years. He had gone to Berlin and applied, successfully, for membership in the Philharmonic Orchestra, when he learned of Theodore Thomas' presence in Cologne, returned there, made application, and was engaged for the Chicago Orchestra. He came to Chicago in 1895 as viola-player, in 1900 was made assistant conductor to Mr. Thomas, and after 1902 acted as conductor for all of the tours made by the Orchestra. At the death of Mr. Thomas in January, 1905, he took charge, completed the season, and at the close was appointed conductor of the Orchestra. In composition Mr. Stock would have been more

active if his duties as player and conductor had permitted. His works include a set of Symphonic Pictures for Orchestra, a set of symphonic variations, a "Symphonic Waltz," Symphonic Poems, a number of chamber-music works, and numerous songs.

Stockhausen (shtôk'-how-zĕn), Franz. 1839-

Pianist, conductor and professor; born at Gebweiler, Alsatia. After studying music with his parents he took lessons from Alkan in Paris and at the Leipsic Conservatory from 1860 to 1862 under Moscheles, Richter and Hauptmann. For the next three years he directed the music at Taun; then having lived for two years at Hamburg with his brother Julius, he became conductor of the Société de chant sacré and director of music at the Strasburg Cathedral. He resigned the former position in 1879. Eight years previous he had been made director of the Strasburg Conservatory, which position he has filled ably, being rewarded in 1892 by the title of Royal professor.

Stockhausen, Julius. 1826-

Excellent barytone singer and teacher; born at Paris. Brother of the preceding. He was musical by nature and appeared at concerts as singer, violinist, accompanist and sometimes drummer; but it was not till 1848, when he unexpectedly took part in the Elijah at Basel that he gave up his idea of entering the priesthood and devoted himself to music, which he studied under Hallé and Stamaty in piano and Emanuel Garcia in voice. He then made extended concert tours, appearing frequently in London until 1862, when he became director of the Philharmonic concerts and the Singakademie at Hamburg. In 1869 he resigned this post to become chamber-singer to the King of Würtemburg at Stuttgart. But he also kept up his tours. From 1874 to 1878 he was director of the Stern Singing Society at Berlin. He then took charge of the vocal department of the Hoch Conservatory at Frankfort, gave up the position in a year, but filled it again for sixteen years, after Raff's death, in 1882. Since then he has confined himself to teaching privately, as he did during the intervening period.

His voice was rich and sympathetic and he was especially noted for his singing of ballads, yet he also appeared very successfully in opera and oratorio. He wrote a method of teaching singing.

Stoeckel (shtĕk'-ĕl), Gustave Jacob. 1819-1907.

He was for many years connected with the music department at Yale University. Was born in Maikammer, Germany. He was graduated from the Kaiserslautern, Bavaria, and after living in Germany for some time as a teacher and organist, came to the United States in 1847. Two years later he became instructor in music at Yale University and played the organ in the College chapel. He became Battell Professor of Music at Yale in 1890 and was at the head of the music department. On his resignation, in 1896, he was given the title of professor emeritus. He lived at Norfolk, Connecticut, and died during 1907. He has written several operas, from which selections have been performed by orchestras at various times; a College Hymn Book that was used at Yale; much sacred music; and instrumental and vocal music.

Stojowski (stō-yôf'-shki), Sigismund. 1870-

Skilful pianist; born at Strelce, Poland. After studying under Ladislas Zelenski at Cracow, he went to the Paris Conservatory, where he studied from 1887 to 1889, taking composition of Delibes and piano of Diemer and obtaining first prize in both these branches. He later studied under Paderewski. In 1891 an orchestral concert of his compositions was given in Paris and on this occasion he produced his piano-concerto in F sharp minor. He lives in Paris. Other compositions are variations and fugue for string-quartet; romance for violin and orchestra; piano-concerto; suite for orchestra; variations for orchestra; and much charming piano-music.

Stölzel (shtĕlts-ĕl), Gottfried Heinrich. 1690-1749.

Also spelled Stoezel and Stozl. He was a German operatic composer; born at Gründstädtl, Saxony. His father, an organist, first taught him, but he also studied under the Cantor

Umlauf at Schneeberg and Melchior Hofmann at Leipsic. About 1710 he went to Breslau, where he taught for two years, composing meantime several symphonies and serenades, as well as the operas Narcissus and Valeria, Arteminsia, and Orion, all given at Naumburg in 1712. He then made a journey through Italy, and, produced at Prague fourteen oratorios and the operas Venus und Adonis, Acis und Galathea and Das durch die Liebe besiegte Glück. In 1719 he became Court conductor at Gotha, where he remained for the rest of his life. Besides his operas, which number about twenty-two, and the oratorios, he composed eight double sets of cantatas and motets for the church year; the pastoral Rosen und Dornen, and glees.

Stolzenberg (shtôl'-tsĕn-bĕrkh), Benno. 1829-

German dramatic tenor of Jewish origin, but a member of the Evangelical Church. Born at Königsberg. Mantius and Dorn were his teachers, and in 1852 he made his debut in his native city as Almaviva in Mozart's Marriage of Figaro. He then appeared in several cities, being for a time chamber-singer at Carlsruhe. In 1876 he went to Leipsic; from 1878 to 1882 he directed the theatre at Dantzic, and from there removed to Berlin, where he taught singing until 1885. Then he became teacher of solo singing at Cologne Conservatory, but since 1896 he has been director of the opera and concert school at Berlin. He has also composed some songs.

Storace (stō-rät'-sē), Anna Selina. 1766-1817.

Noted English coloratura soprano; born at London. She was first taught to sing by her father, Stefano Storace, an eminent Italian doublebass player, who settled in England, and when only eight she appeared at a public concert. Rauzzini was her next teacher, but in 1778 she went to Italy to finish under Sacchini at Venice. She made her operatic debut at Florence in 1780. Next year she sang at Parma, in 1782 at La Scala, Milan, and from 1784 to 1787 at the Imperial Theatre in Vienna, where she created the role of Susanna, in Mozart's Le Nozze di Figaro. There she made an unfortunate marriage with John

A. Fisher. They separated soon after and on her return to England even to her death she kept this marriage secret. In 1787 she was engaged for Italian Opera at King's Theatre, but in 1789 went over to Drury Lane, where she made her first appearance in English Opera in her brother's opera, The Haunted Tower. She sang there until 1801, but from then till her retirement in 1808 she was at Covent Garden. The last years of her life were spent at Dulwich.

Storace, Stephen. 1763-1796.

Excellent composer for the theatre. Brother of the preceding. Born and died at London. He early showed musical ability and was so well trained by his father that at ten years of age he could play Tartini's and Giardini's violin solos. Two years later he entered the Conservatory of San Onofrio at Naples, where he studied violin, harpsichord and composition. He then accompanied his sister Anna on a journey through the principal cities of Italy, and at Vienna produced his first operas, Gli sposi malcontenti in 1785 and Gli Equivoci in 1786. On his return to England he became director of the King's Theatre, but retired because of intrigues, and lived for a short time at Bath, devoting himself to drawing. In 1788, however, he produced his first opera as composer to Drury Lane Theatre, The Doctor and Apothecary. He continued to write constantly until his premature death; his stage works being eighteen in number, including the popular opera, The Haunted Tower, which kept the stage for almost fifty years; No Song No Supper; The Siege of Belgrade; Cave of Trophonius; The Pirates, considered his masterpiece; Dido; The Iron Chest; and Mahmoud; also the musical entertainment, The Prize; the farce, Lodoiska; The Glorious Fourth of June; and the comic operas Cherokee and The Three and the Deuce. He also wrote glees and songs. His works combine English style and Italian method and are the first examples of the employment of the modern concerted finale in English Opera.

*** Story, Edwin Bruce. 1849-**

Professor of music at Smith College since 1879. Story was born at Gloucester, Massachusetts. His musi-

cal education was under the direction of Junius W. Hill, B. C. Blodgett, William H. Sherwood and Ludwig Bussler. He has taught piano, organ and harmony in various schools and in Smith College and is the composer of a cantata called The Savior's Advent, and of several church anthems.

Stradella (strä-dĕl'-lä), Alessandro.

Italian composer, about whom only the most indefinite biographical facts are known, but around whose name numbers of the most exaggerated and romantic stories have sprung up. Some authorities have it that he was born about 1645 in either Venice or Naples. In the archives of the Royal Conservatory of Music at Naples are kept all the records of superseded and defunct conservatories, but in none of these is there any record of him as either student or teacher. The only opera that we have reason to believe was performed during his lifetime was one called Il Trespolo. Bourdelot, who gives a detailed account of more than doubtful authenticity, places his death in 1670 or 1678, but his cantata, Il Barcheggio, which was performer at Genoa in honor of the marriage of Carlo Spinola and Paola Brignole, was undoubtedly written in 1681. Therefore his death occurred after this date, probably in Genoa. Among the works attributed to him are La Forza dell' Amor Paterno, a grand opera given in Genoa in 1678; Oratorio di San Giovanni Battista; Suzanna, an oratorio, 1681; the operas Orazio Cocle sul ponte, Corispero and Trespolo tutore; eleven dramas; six oratorios and many other compositions. Many of these are preserved in the following places: At Modena are eleven dramas, six oratorios and about a hundred and thirty other compositions; at the Library of St. Mark in Venice are twenty-one cantatas; and other manuscripts are at the Conservatory of Naples and at Paris, while the Library of Christ's Church, Oxford, contains eight cantatas and a motet; the British Museum owns the cantata called Medea, and the Harleian Library has two cantatas, two ariettas and a duet. The fanciful history of Stradella which Bonnet-Bourdelot gives, runs briefly as follows: Having acquired great renown in Venice as an operatic composer and a singer of exquisite taste he was engaged to

teach singing to the mistress of a Venetian noble. During the course of these lessons the two fell in love with each other and fled to Rome, where they were followed by assassins, paid by the Venetian to murder them. The murderers planned to kill Stradella and the lady, who is supposed to have been Ortensia Contazini, at the close of a religious drama of Stradella's which was to be performed at the Church of St. John Lateran. The story goes that they were so much moved by this drama that they not only allowed the lovers to escape but warned them of the pursuit. They went to Turin, where they considered themselves safe, and where the Regent put Ortensia into a convent, and made Stradella a member of her orchestra. The outraged Venetian followed them here, however, and one night his emissaries stabbed Stradella while he was walking on the city ramparts. He did not die of these wounds and the assassins were allowed to escape. About a year later in Genoa, he and Ortensia, whom he had married, were murdered in their bedroom. The date of this murder is put at 1670, which together with other fabulous statements tends to prove the falsity of this account.

Stradivari (sträd-ĭ-vä'-rē), Antonio. 1649 or 1650-1737.

Generally considered the greatest of the Cremona violin-makers. Was contemporary with Andrea Guarneri, and apprenticed to the great Nicolo Amati. It is not certain whether he was a native of Cremona. When only about eighteen he was married to a widow, Francesca Capra, several years his senior. Of their six children the second son, Francesco and the youngest child, Omobono, followed their father's profession but without his distinguished success. His wife died in 1698 and about a year after he married Antonia Zambelli, who bore him five children. He survived his second wife by about nine months, dying December 18, 1737. He was buried in the Basilica of San Domenico, in the Chapel of the Rosary. The Basilica of San Domenico has been demolished, but Stradivari's stone is still preserved in the vault of the Palazzo dei Tribunali. It is probable that he began his career as a violin-maker, about 1667, as an

apprentice in the workshop of Nicolo Amati, and many violins of 1670 to 1679 bearing the Amati label are unmistakably the work of his hands. Amati retired from business about 1679, and it is thought that Stradivari set up his workshop about this time. From 1680 to 1698, his second period, marks the development of his skill. In 1684 we find among his customers the Grand Duke of Florence, and the Grand Duke of Tuscany, and in 1687, he made a concerto, or set of instruments, for the King of Spain, of which one of the violins later came into possession of Ole Bull. About 1690 he entered into another period of work in which he began to make instruments of totally different construction which were known as the long Strads. Some of these instruments were actually longer than his other models, while in others the effect of length was gotten by narrowing the instrument. In other ways, too, he employed innovations; he built his instruments on different systems of curves and in some instances changed the thicknesses of his woods. From 1690 to about 1698 may be considered his experimental period, during which time he proved the principles by which he built the instruments of his third and best period. The violins which he built from about 1700 to 1728 are all wonderful in construction, and supremely beautiful. The curves upon which he built the body of the instruments were worked out elaborately and those in the scroll were finely executed. In the beautiful wood that he used, in the color and quality of his soft, mellow varnish, the carving of the head, even in fittings and the ornaments of the case, everything he turned out was a marvel of skill and care. Most of these are instruments of the violin family, violins, violoncellos, violas, etc.; but he made instruments of other kinds, some beautiful mandolins and guitars, even kits and citherns. Many of these are still in existence, some in museums and private collections and some in use by great musicians. Owing to the excellence of material and workmanship and the care which most of these instruments have received they are usually in excellent condition. The violin is soft and full in tone and in the best instruments capable of an infinite

variety of shading. This, together with their lasting qualities, makes Stradivari violins in great demand today, and they command prices from five hundred to five thousand dollars, and even more for especially fine specimens.

Strakosch (shträ'-kôsh), Maurice. 1825-1887.

Noted impresario; born at Lemberg, Galicia, some authorities say in 1830. His father, a colonel in the Polish Army, settled in Germany when Moritz or Maurice was a little boy, and thus the lad had the advantage of a musical education in Germany. He also studied composition in Vienna under Sechter. He was an excellent pianist, and in this capacity first appeared in the musical world, touring with success in Denmark, Russia, France, Italy, Spain and England. In 1845 he came to America, where he gave concerts and taught for ten years in New York. He then became a concert and opera conductor. In 1856 he organized his first concert troupe. But his fame lies chiefly in having been the manager of Adelina Patti. He has been credited with having been her teacher, but she denies that he did anything more than teach her a few operas. His Souvenirs d'un Impresario contain an excellent biography of Patti. He composed two operas, Sardanapalus, and Giovanni di Napoli; and considerable piano-music. He died in Paris.

Strakosch, Max. -1892.

Brother of the preceding. Also an impresario. He was his brother's business agent until Maurice's departure for Europe. Then he himself became conductor and from 1861 had charge of brilliant concert and opera troupes. Christine Nilsson made her American debut under him; under him Carreño made her debut as a pianist; and under him also Thomas' Mignon, Verdi's Aïda and Requiem Mass; Lohengrin; and Marchetti's Ruy Blas were given notable performances. He died at New York.

Strauss (shtrows), Eduard. 1835-

Orchestral conductor; born in Vienna; a brother of Johann Strauss, jr. He went to school at Akademien and Schotten Gymnasiums, then studied composition of Preyer and took lessons on the harp. In 1862 he made

his debut as an orchestra conductor at Dianasaal, and in 1865 he led concerts at St. Petersburg in Johann's place. In 1870 he became conductor of the Court balls of Vienna, succeeding Johann. With his own band he has given concerts at Berlin, Breslau, Dresden, Frankfort, Hamburg and Leipsic. He gives concerts in Vienna at the Musikverein and at the Volksgarten. He came to America in 1890 and 1900, but did not bring his band. He has composed over two hundred waltzes, polkas, etc.

Strauss, Johann, sr. 1804-1849.

Often called Father of the Waltz. Was born in Vienna. His father, who was an innkeeper, apprenticed him to a bookbinder. He ran away from his master and was found by a friend, who took him back to his father and persuaded him to let the boy be a musician. He studied theory under Seyfried and violin under Polyschansky, who helped him get engagements to play the viola in a quartet at private houses. In 1819 he entered Pamer's orchestra, and four years later he joined Lanner and played in the quartet of the Drahanek Brothers in various public houses. He left Lanner in 1825, and the following year, during the carnival, led a little orchestra of fourteen players with such success that he was engaged to play at a hotel in the Döbling. At garden concerts he introduced his first composition, entitled Täuberl-Walzer with immense success. In 1828 and 1829 he played at the Hall von Kettenbrücke, naming a waltz after this hall, and in 1830 he began a six years' engagement at the Sperl, which virtually made the reputation of that place of amusement. About this time he began making tours to other cities. In 1834 he became chapelmaster of the First Vienna-Berger Regiment, and was given charge of the music for the Court balls and festivals. In 1837, with his orchestra, he made a prolonged tour which included Paris, Belgium, London and other large English cities, and Scotland. In Paris, where he was enthusiastically received, he joined Musard for a series of thirty concerts; at London he played in seventy-two concerts, and at many balls and fêtes in honor of the Queen's coronation, everywhere creating a sensation. When he returned to Vienna in December, 1838, hard work and constant travel had broken his health. His first appearance at the Sperl on his return he received an ovation, and in 1840 he became conductor at the Imperial Volksgarten, where his playing drew crowds. In 1844 he made a concert tour, when the King himself attended a concert at Kroll's Garden and commanded Strauss to play at court. On his return to Vienna he received the formal appointment of conductor of the Court balls. He made further tours and in 1849 went again to England. Soon after his return to Vienna he was taken ill of scarlet fever and died Sept. 25, 1849. His chief claim to our interest lies in the service he did in elevating dance-music, which before his time was generally of a simple and primitive type. His compositions are wonderfully melodious and rhythmic, carefully orchestrated and full of gaiety and life. Of his two hundred and fifty-one compositions a hundred and fifty-two are waltzes, eighteen are marches, thirteen are polkas, and thirty-two are quadrilles. These pieces enjoyed the greatest popularity in Vienna, where the appearance of each new one was an event, and they have come to be known over a large part of the civilized world. Among his most famous waltzes are Elektrische Funken, Cäcilien, Victoria, Taglioni, Donau-Lieder, Gabrielen and Kettenbrücken.

Strauss, Johann, jr. 1825-1899.

Johann Strauss the younger, whom we always think of by his aptly chosen title of Waltz King, is an interesting figure in the development of modern music. His father led the way by modernizing and developing the form of the waltz and he followed in his footsteps, soon surpassing him. Waltz music had previously consisted of a number of separate themes strung together in an entirely unrelated way; but he took similar material and by means of a slow and dreamy introduction which hinted at the themes to come, and a crisp, almost symphonic ending, which embodied them all, united them in a symmetrical and musicianly composition. In the form of music in which he wrote he was as much a master as was Beethoven in the symphony or Schubert in song.

Johann Strauss was born in Vienna. His father was determined that none of his children should become musicians, and accordingly sent Johann through the Gymnasium and Polytechnic Institute and then made him a bank clerk. His mother had secretly allowed him to take violin lessons and study composition with Drechsler, and his musical inclinations thus fostered grew too strong to be resisted. Braving his father's displeasure he organized and drilled an orchestra, and in 1844 made his debut as a conductor at Donmayer's Casino in a suburb of Vienna called Heitzing. After introducing two of his own compositions with great success, he carefully played his father's Loreley Waltzes, a tribute which firmly established him in favor with the Viennese. He continued to give concerts with great success and after his father's death, uniting his band with his own, he made a concert tour through Austria, Holland and Poland. For ten years he conducted summer concerts at the Petropaulowski Park in St. Petersburg, and from 1863 to 1870 had charge of the Court balls in Vienna. He visited Russia, Germany, Italy and Asia; was in Paris during the Exposition of 1867, and came to America for the Gilmore Jubilee at Boston in 1869. In 1862 he married Henriette Treffz, a singer, and after she died, in 1878, he married Angelica Dittrick, also a dramatic singer.

In 1870 he resigned his position as conductor of Court balls in favor of his brother, Eduard, and turned his attention to composing comic opera. This form of composition had been employed by others; he did not follow their forms, but worked along lines entirely his own. In his operas the dance theme was an important factor, combined cleverly with music of a more solid and general character. With the gay, light-hearted Viennese, operas of this sort found immediate favor. His first opera, Queen Indigo, appeared in 1871. This was followed by eleven others, all very successful except Ritter Pasman, produced in 1892, which was not so well received, probably owing to its very poor libretto. In 1894 the fiftieth anniversary of Strauss' debut as an orchestra conductor took place in Vienna. On this occasion was given a ballet especially composed by him, his festival overture on themes from

Fledermaus, and The Beautiful Blue Danube waltzes. It was an event of great importance to his fellow citizens. Strauss lived five years longer, and after only a short illness died in Vienna, July 3, 1899.

Rhythmic and melodious as Strauss' waltzes are, many of them contain harmonies of great interest and beauty which lift them above ordinary dance-music in importance. The orchestral scoring is always good, and in many cases even masterly. His most famous dance is the world-renowned Beautiful Blue Danube waltz. Out of his four hundred or more compositions of this kind are Artist's Life; Thousand and One Nights; Pizzacato Polka; One Heart, One Mind; Whispers from the Vienna Woods; and many others, each of which was greeted with enthusiasm by the people of Vienna.

In the field of comic opera, the following prove Strauss' claim to recognition: Queen Indigo; The Carnival in Rome; Fledermaus; Tagliostro; Prince Methusalen; Blindekuh; The Queen's Lace Handkerchief; The Merry War; A Night in Venice; The Gypsy Baron; Simplicicus; and Ritter Pasman. These works belong to the higher order of light opera and are in some cases full of well-written and interesting music.

Johann Strauss was a man of genial and charming personality, which, together with his genius for giving them pleasure, made him the idol of the Viennese. Their admiration was shared by even such great musicians as Wagner, who saw in him supreme ability in the line of work he had chosen. He was probably the world's greatest writer of dance-music.

Strauss, Joseph. 1793-1866.

Operatic conductor and violinist; brother to Johann Strauss, the elder; was born at Brünn, in Moravia. His father was his first violin teacher, then he took lessons of Schunpanzigh, Urbani and Blumenthal in Vienna, and studied composition with Johann Albrechtsberger and Josef Teyber. In 1813 he became conductor at Temesvar. In 1817 he returned to Brünn as conductor, and in 1822 he went to Strasburg to organize German Opera. From Strasburg he went to Mannheim as concertmaster, but was soon made conductor temporarily. In 1840 he was appointed

chapelmaster to the Grand Duke of Baden at Carlsruhe, and held this position for more than forty years. He wrote a symphony; two masses; graduals and offertories; a Te Deum; several operas, cantatas, and the oratorio, Judith, besides other music.

Strauss, Joseph. 1827-1870.

Brother of Johann Strauss, jr. Composer of dance-music considered by some of greater ability than his brother Johann; was born in Vienna. To please his father he became an architect, but studied music in secret, and in 1853, during the illness of his elder brother, was able to conduct his orchestra. After this he organized a band of his own and gave concerts. He composed dance-music which was for a time as popular as that of his brother. His health, always extremely delicate, completely gave way after a trip to Warsaw, and he died a few days after his return to Vienna. He was a very rapid and prolific composer and left two hundred and eighty compositions.

Strauss, Richard. 1864-

Richard Strauss is the most prominent figure in the musical world today. Fifty years ago Wagner labored to reconstruct opera on a new foundation, casting aside the traditional Italian Opera with its formless jumble of aria, chorus, dance and recitative all entirely unrelated musically and often as totally unrelated dramatically. His idea of opera is best described by the expressive term, music-drama. And now Richard Strauss has arisen with new ideals of the purposes and scope of orchestral music, which he is fearlessly and resolutely setting forth through his compositions. His premise is that orchestral music is capable of expressing the subtlest emotions and the most involved trains of thought, and with the self-confidence of genius he is proving his theory. At the hands of the critics he is receiving much the same treatment as Wagner received. Unable to look into the heart of the man and there read his puposes and ideals or to see the good toward which he is aspiring, the critics are at a loss to know whether his tremendously eccentric composition is the result of profound sincerity or is prompted by a desire to arouse the wondering interest of the public.

The result of course is an almost equal amount of praise and blame. It is generally agreed that Richard Strauss is a genius, but whether his compositions show a healthy progressiveness or are examples of the modern decadent tendencies is matter of much discussion. Richard Strauss was born in Munich, June 11, 1864. His father, Franz S. Strauss, had been first horn in the Bavarian Court band at Munich and seems to have been an intelligent and able musician. According to his son, he could play almost every instrument in the orchestra, and had written some compositions and studies for the horn. His mother, the daughter of a wealthy brewer named Pschorr, was very well educated, and gave him his first piano lessons when he was about four and a half years old. Later he studied under a harp-player named August Tombo and took violin of Benno Walter, and when he was only six composed a three-part song, a valse, and a polka, which he called the Schneider Polka. In 1870 he entered elementary schools, and after four years was transferred to the Gymnasium, where he studied until 1882. In 1875 he began a five-years' course of strict counterpoint, theory and composition under Court Conductor F. W. Meyer. From 1882 to 1884 he studied at the University, acquiring a wide knowledge of literature and belles-lettres. His musical education during this period was founded strictly on the classics, of which he himself says, "you cannot appreciate Wagner and the moderns unless you pass through this grounding in the classics."

The first public hearing of any of his compositions occurred in 1880, when three of his songs were sung in concert. The following year his string quartet in A was played by Benno Walter's Quartet, to which it was dedicated, and his first symphony was conducted by Herman Levi. In 1883 von Bülow showed his appreciation of his serenade in E flat by putting it on the repertory of his orchestra at Meiningen, where Strauss became violinist, and in 1885 succeeded von Bülow as conductor. In 1886 he took a trip to Naples and Rome, and during this vacation wrote his Italian symphony. On returning he went to Munich to become third conductor after Levi and Fischer.

About 1890 he was called to be Court conductor at Weimar, where his radical tendencies showed themselves in his sympathetic conducting of Liszt and Wagner compositions. Overwork caused an affection of the lungs which necessitated a long trip through Sicily, Greece and Egypt in 1892. On the return from his trip, in 1894, Strauss became conductor at the Munich Court Opera, and also led the Berlin Philharmonic concerts. Gutram, a three-act opera, which he had written during his travels, was produced at Weimar in 1894 and at Munich the following year; it was never thoroughly successful in spite of much interesting music and an unusual plot. In 1894 Strauss was married to Pauline de Ahna. In 1897 he went to London, Paris, Amsterdam and Barcelona, and in 1898 to Zurich and Moscow. During this same year he became director of music at the Royal Opera in Berlin. As one of the greatest contemporary conductors, Richard Strauss has led orchestras in all the musical centers of Europe, including Bayreuth. His own radical ideas lend to his conducting of modern works a broad understanding and sympathy, while to the conducting of works of such classicists as Mozart he brings a brightness and sweetness that is delightful. His first American appearance was in 1904 at Carnegie Hall, New York, where he conducted Till Eulenspiegel and Death and Apotheosis. He led a Philharmonic Society concert and gave concerts in Boston, Philadelphia, Chicago, Cleveland, Cincinnati and Pittsburg. During this tour his wife sang groups of his songs with great artistic taste and ability. He returned to America in 1907 to conduct his opera, Salome, at the Metropolitan Opera House in New York, but this opera was given only one performance by that company.

The greatest master of orchestration who has ever lived, Strauss has written compositions much after the style of Liszt's symphonic poems, which he calls tone-poems, and which are the musical marvels of his generation. Under the touch of his genius the orchestra becomes one marvelous instrument, capable of expressing with absolute veracity the whole gamut of human emotions. By means of it he places before his audience the most abstruse philosophical questions or

startles them with an absolute portrayal of the most intimate human feelings. He is a perfect master of instrumentation and writes for the largest orchestra with an ease and sureness of touch that no other composer has ever possessed. Sometimes clashing, dissonant chords are piled mountain high, and at others the tones die to a shivering whisper uncannily expressive. Sometimes he tells his story in hideous ear-racking dissonances, and he is often purposely ugly for almost a page at a time, but if this is so, it is because just such discords best express what he wishes to tell. He is too mightily in earnest to be considerate of our feelings. His earliest writings show the influence of the classics which formed the studies of his youth. The symphony in F minor, dated 1881, is one of these, as are also the serenade in E flat for thirteen wind-instruments, the piano quartet in C minor, his settings to Goethe's Wanderer's Sturmlied and many of his songs. Aus Italien, the symphonic fantasia written during an Italian trip in 1886, marks the transition from his earlier conventional style to the style of his maturity. Written on popular and characteristic themes, it is fresh, vigorous and even melodious. It was followed by a group of tone-poems which have placed their author among the greatest composers. The first to appear was Macbeth, written in 1887, and followed the next year by Don Juan. For subtle character-painting and expression of intimate human emotions these compositions are deservedly admired, and as the first expressions of Strauss' new development created much discussion. In 1889 he wrote Death and Apotheosis, the only symphony which has a short poem of explanation and introduction. It is a picture of a human soul, which about to face its Maker, reviews the life it has lived, with its hopes and disappointments and achievements. It is one of the composer's greatest works. It was followed by Gutram, written about 1892, and Till Eulenspiegel in 1894. This latter is an attempt to portray the coarse pranks of the historic jester, Tyll Owlglass. Grotesque and eccentric, its broad humor streaked across with passionate and melancholy strains, it is one of the finest descriptive pieces in musical composition.

Also Spake Zarathustra, which followed Till Eulenspiegel chronologically, is generally considered Strauss' masterpiece. It is an attempt to set forth in music the philosophical ideas in Nietzsche's great work of that name, an attempt to trace the development of man in his relation to nature, religion and other phases of life and express it in music. It marks a new era in program music, for it is the furthest departure that has been made from customary tone sequences and arrangements. It is not music for its own sake, but music as a means of expressing philosophical and abstract ideas.

Don Quixote, his next symphonic poem, dated 1897, is an attempt at portraying the fantastic Knight of Mancha in all his ludicrous and melancholy adventures. In it Strauss reaches one of the highest points in his artistic career, and there is nothing in musical composition to compare with his treatment of the music depicting Don Quixote's slowly developing insanity and final madness. Hero Life, composed in 1898, is of all Richard Strauss' works the most unequal and confused. Of some assistance is the slight outline by the author which follows: The Hero; The Hero's Antagonist; The Hero's Consort; The Hero's Battlefield; The Hero's Works of Peace; The Hero's Retirement from Worldly Life and Strife and Ultimate Perfection. In spite of this key it is impossible to follow the weavings of Strauss' fancy through the elaborate scoring of this piece. Full of interest and beauty, although far less pretentious, is the piano accompaniment to Tennyson's Enoch Arden, which Strauss wrote in 1897 or 1898. It has his characteristically unusual thematic combinations and skilful treatment and has a tenderness, a sympathy with the text of the beautiful poem that delights and surprises. After the feverish and abnormal tone-poems it is a relief.

Strauss' writings of more recent date include Feuersnoth, composed in 1901, which was his second opera and dealt with the history of Feuersnoth, a maiden who was the only source of fire or light to her community. Like Gutram the plot reminds us of those chosen by Richard Wagner. Taillefer, composed in the winter of 1902 and 1903, is a setting of the ballad by the German poet, Ludwig Uhland, which

recounts the adventures in the battle of Hastings of Taillefer, a serving man, who has been knighted by William of Normandy. Direct and brilliant, it is built around a simple folk-melody and in its complex web of fine descriptive music holds much rich, fierce beauty. Next in order came the Symphonia Domestica, first performed in Berlin in 1904. It is written in one movement and three subdivisions: (a) Introduction and scherzo, (b) adagio, (c) double fugue and finale. It purports to represent a day in the artist's life and is supposed to represent the father and mother and son, but the listener, unaided by any sort of explanation or program, is unable to get at the author's meaning. The Cradle Song in the scherzo and the Love Scene in the adagio are its best parts, but artistically it is not an adequate representation of the subject in its highest possibilities. The latest composition to be produced is Salome, an opera to a libretto from Oscar Wilde's play written around the Bible story of the beheading of John the Baptist. According to Lawrence Gilman this is a decline in his work.

Another form of composition in which Strauss excels is in the smaller form of song-writing. In this field he has written some of the most interesting of modern songs. These are always characteristic, replete with dramatic expression, and written with an accompaniment that is usually symphonic in tone and that is always interesting. These songs have a wholesomeness in character that is refreshing after the sentimentality of most compositions in this form; the effect is produced not by harmony or melodic beauty but by their emotional truth. One of the most beautiful of these pieces is Morgen, with its fine nun's music and its masterly instrumentation, and others are his Wanderer's Sturmlied; Mood-pictures, a collection of four songs; Meditation; Dreams; A Heather Picture; and In a Quiet Forest Path. Strauss is the first true musical realist, and in these short compositions he has been able to obtain wonderful results owing to his remarkable power of exactly translating a mood or an emotion into music. Richard Strauss, the man, is quiet and modest, and very young when one considers all that he has accomplished. Many of the critics maintain that his inventive genius is

on the wane, that the mine of his fancy is worked out, and that his late compositions have not followed along the line of Thus Spake Zarathustra and Don Quixote. But should he never write anything more these two compositions, together with Till Eulenspiegel, Don Juan and Enoch Arden, place him among the immortals.

Strelezki (strĕ-lĕt'-shkĭ), Anton. 1859-

English pianist and composer, whose real name is thought to be Burnand. Born at Croyden. Became a pupil of the Leipsic Conservatory in 1876 and afterwards studied under Clara Schumann. He has appeared as a pianist in America as well as England, and has written much music for his instrument, Jagdstück and several other sets of pieces — besides a popular polonaise, tarantella in D minor; valsette, valse souvenir, sérénade espagnole; barcarolle, and miscellaneous works; a Minuet à l'antique for piano and violin; and some popular songs.

Strong, (George) Templeton. 1856-

American composer, who lives abroad. Born of a wealthy and distinguished family in New York, where his father, G. T. Strong, was the chief organizer of the Church Music Association in 1869, and at one time president of the Philharmonic Society. He was associated with music from his youth, and after studying in New York, went to Leipsic and there for a number of years studied piano and composition at the Conservatory. In 1891 he returned to America and became teacher of counterpoint and harmony at the New England Conservatory, where he was very popular; but delicate health forced him to give up this position and return to Europe, where he lives at Vevay in the Swiss Alps, devoting his time to composition. His cantatas, Wie ein fahren der Hornist sich ein Land erblies; and Die verlassene Mühle (The Haunted Mill); and orchestral pieces; Undine, a symphonic poem, after de Motte Fouqué; the symphony, In den Bergen (In the Mountains); and Sintram, another symphonic poem after de Motte Fouqué, are notable compositions. He has also written a march, Gestrebt-Gewonnen-Gescheitert, for orchestra with violin obbligato; Tönstück, for English-horn and organ,

played at the Festival of the General Association of German Musicians at Carlsruhe in 1885; Romanze in G for violin and piano; numerous pieces for piano, especially Characterstücke; and a few songs.

Strube (shtroo'-bē), Gustav. 1867-

Violinist and composer of ability; born at Ballenstedt, Harz, Germany. His talents asserted themselves very early, and after receiving some instruction from his father he joined the Ballenstedt Orchestra when only ten years old. He entered Leipsic Conservatory when sixteen, and after studying composition under Jadassohn and Reinecke and being the pupil of Brodsky and Hermann in violin he was graduated from the Conservatory in 1886. He played for some time in the Gewandhaus Orchestra, then became professor of violin at Mannheim Conservatory. He came to the United States in 1889 and settled in Boston, where he became a member of the Symphony Orchestra, and where he is still living. Some of his compositions have been played by the Boston Symphony Orchestra. Strube has written an overture; a symphony in C Minor; Hymn to Eros for male chorus; violin concerto; rhapsody; songs and a number of smaller pieces.

Strungk (shtroonk), Nikolaus Adam. 1640-1700.

Also spelled Strunck. German violinist and composer. Born at Celle or Zell, where his father, Delphin Strungk, was Court organist, a post in which Nikolaus assisted him when only twelve years old. After he had studied the violin under Schnittelbach at Lübeck he was appointed first violin of the Brunswick Orchestra in 1660, but very shortly he changed for a similar position at Celle. In 1678 he became director of music for a Hamburg church, and composer for the Opera from 1678 to 1683. The Duke of Hanover appointed him chamber-organist, and canon of the Einbeck Cathedral, and took him to Italy, where he remained several years. In 1685 he became vice-conductor and in 1694 Court conductor of Dresden, but the last four years of his life were passed at Leipsic, where he was conductor of the Italian Opera. He also composed church-music, and pieces for the violin; be-

sides over twenty operas, including Sejanus, Esther, Doris, Die drei Töchter des Kecrops, Thesus, Semiramis, Florette, Alceste, Pyrrhus, Ixion, and Erechtheus.

Sucher (zoo'-khĕr), Josef. 1844-

Noted Hungarian conductor; born at Dörbör, Eisenburg. He became a chorister in the Court Chapel at Vienna in 1854, and even then composed considerable music. He at first studied law. Then deciding to make music his career he studied under Sechter. At Vienna he held the posts of vice-conductor of the Gesangverein (singing society), conductor of the rehearsals of the Court Opera, and afterwards conductor of the Comic Opera. In 1876 he was given the conductorship of the Stadttheatre, Leipsic, for which he engaged the prima donna, Rose Hasselbeck, whom he married in 1877. In 1879 he became conductor at Hamburg, and in 1888 at the Court Opera in Berlin, from which he resigned in 1898. Sucher has composed cantatas, among them Waldfräulein; overtures; masses; and songs, the best known of which is the cycle, Ruheort.

*** Sudds, William F. 1843-**

Composer, publisher and teacher; born in London, England. When he was about seven years old his parents came to America and settled near Gouverneur, N. Y. As a boy he taught himself to play the cornet, flute, guitar and violin, and learned a little about piano-playing. During the Civil War he was in the army, and in 1864, in New Orleans, he took his first music lessons. In 1873 he entered the Boston Conservatory of Music, as a student of composition and violin under Julius Eichberg, and of organ with Eugene Thayer. At Gouverneur, N. Y., he is now a teacher and organist at the First Baptist Church. He has published Anthem Gems; National Guide to Reed Organ-Playing; Part-song Galaxy; Parlor Organ Treasury; Quartet Choir Collection; and National School for Piano. Among his compositions are four overtures for orchestra; The Merry Chanter; The Viking's Daughter; many pieces for piano, and songs.

Suk (sook), Josef. 1874-

Excellent violin-player and a composer; born in Křečovic, Bohemia. In

1885 he entered Prague Conservatory, where he studied violin with Bennewitz, and composition with Dvořák, whose son-in-law he became. In 1896 he became a member of the Bohemian String Quartet, in which he plays second violin. This quartet is noted throughout Europe for its remarkable ensemble and for the vigorousness and force with which its members play. Suk has written some excellent compositions, notably a quartet and quintet for piano; an overture for Shakespeare's Winter's Tale, and another dramatic overture; a string quartet; two books of piano-pieces; an orchestral suite, entitled A Fairy Tale; a string serenade; a symphony in E, and many songs.

Sullivan, Sir Arthur Seymour. 1842-1900.

One of the foremost British composers of his day, who occupied a unique place in the history of music. He had the distinction of having founded and brought to perfection the school of high-class comic opera in England. Before his time the place of this form of entertainment had been filled by the French burlesque operas of Offenbach and his followers; but these had grown very coarse and trashy, and Sullivan's clean, clever music quickly supplanted the imported product.

From his childhood Sullivan had unusual educational opportunities. His father was an Irish military bandmaster, and principal teacher of clarinet at Kueller Hall, the military music school of Great Britain. Arthur Sullivan was born in London, and from his infancy was surrounded by a musical atmosphere. He was a regular attendant at the rehearsals of his father's band, and by the time he was eight years old was able to play almost all the brass wind-instruments in the military band. The thorough knowledge of the powers and limitations of each instrument that he gained in this way was of infinite help to him later in his work of orchestration and conducting. Although his thoughts were already concentrated on music, his father decided to delay his musical education, and sent him to a private school at Bayswater, where he remained until he was almost twelve years old. He then persuaded his family to let him seek admission to the school of the Chapel Royal,

and was accepted in 1854. He remained here about three years, gaining much from the thorough training of the admirable Mr. Helmore, master of the children. During that time he composed many anthems and church-pieces. The Mendelssohn Scholarship was opened to competition, and after consulting Mr. Helmore, Sullivan entered. Toward the end of the contest it was known that the winning lay between Sullivan and Joseph Barnby, his oldest competitor, and a severe examination was necessary to determine the award. As a result of this extra examination the scholarship was given to Sullivan. For a year he remained in the Chapel Royal school, and then entered the Royal Academy of Music, where he studied piano under Sterndale Bennett and Arthur O'Leary, and composition and harmony under John Goss.

In the autumn of 1858 Sullivan went to Leipsic to enter the Conservatory. Here his masters were Plaidy and Moscheles in piano, Julius Reitz in composition, Hauptmann in counterpoint, and Ferdinand David in orchestral playing and conducting. Aside from the famous masters under whom he studied, his educational advantages were broad, as the city of Leipsic was a musical center, and he became familiar with the music of Schumann, Schubert and Wagner, music at that time practically unknown in England, and met many famous living musicians. Among his compositions at this time were his overture in E major to Moore's Lalla Rookh, entitled The Light of the Harem, and his incidental music to the Tempest, which was performed with great success in Leipsic in April of 1861. A few days later the young musician returned to London.

With the first performance of his Tempest music at a Crystal Palace concert, in April, 1862, Arthur Sullivan's reputation among Englishmen was securely established. Casting aside teaching he turned his attention to composition, writing six Shakespearean songs, a processional march and trio in E flat, and the song, Bride from the North. On a visit to Paris about this time his attention was strongly attracted to dramatic music by hearing Gluck's Orfeo. He determined to write for the stage, and in order to gain more knowledge of the technical requirements applied to

Michel Costa for permission to attend rehearsals at Covent Garden. Costa offered him instead the position of organist to the Opera and while he was filling this position asked him to write the ballet, L'ile Enchantée. As he gained his knowledge of church-music at first hand in the Chapel Royal school, he now gained his knowledge of the theatre at first hand at Covent Garden Opera. He also held the post of organist at St. Michael's Church in Chester Square, until 1867; but in spite of these active duties he found time for much composition. He wrote his symphony in E, and worked on an opera, entitled The Sapphire Necklace, of which only the overture remains. His next important undertaking was the cantata, Kenilworth, written for the Birmingham Festival of 1864. In 1866 appeared Cox and Box, his first dramatic piece, written for amateurs, but afterward put upon the regular stage. During the same year In Memoriam, commemorating the sudden death of his father, was played at the Norwich Festival. A concerto for violoncello and orchestra, and the overture, Marmion, followed in 1867, and in the autumn of that year Sullivan went to Vienna with Sir George Grove in search of the famous Schubert manuscript. During this trip he was invited to conduct his overture, In Memoriam, at a Gewandhaus concert in Leipsic. His next important works were the oratorio, The Prodigal Son; his overture, di Ballo; the cantata, On Shore and Sea; and a Thanksgiving Te Deum.

The year 1872 saw a renewal of Sullivan's work for the stage in Thespis, or The Gods Grown Old, in which he collaborated with W. S. Gilbert, with whom he later did some of his best theatrical work. During this year he was editing the collection of Church Hymns with Tunes for the Christian Knowledge Society and conducting the classical Night Promenade concerts at Covent Garden. In August, 1873, he returned to serious music again in the oratorio, The Light of the World, which created a profound impression. His next production was in the operatic field again, when Trial by Jury appeared at the Royalty Theatre in 1875. This was the first important joint production of Gilbert and Sullivan, and it showed clearly what might be ob-

tained by their working together. In this year, 1875, Sullivan reluctantly accepted the position of principal of the National Training School of Music, a post which he retained until 1881. Trial by Jury had been so successful that in 1877 Gilbert and Sullivan produced The Sorcerer, a piece which attained immense popularity. In May, 1878, H. M. S. Pinafore began its extraordinary run of seven hundred nights in London and countless nights by a number of companies in America. The furore it created was absolutely unprecedented, and induced such piracies in the United States that its authors paid a visit of some months to that country in an effort to protect their interests. The next successful opera was The Pirates of Penzance, quickly followed by Patience, Iolanthe, Princess Ida, and the Mikado, the greatest success of all. The joint productions of Gilbert and Sullivan marked a new development in English music, the development of clean, healthy light opera, a combination of excellently written music, artistic and appropriate, and plots of the highest possible type of true comedy. These were followed by Ruddigore, The Yeomen of the Guards, and The Gondoliers to librettos of Gilbert.

Of his works in the more serious forms of music, The Golden Legend was perhaps one of the finest of all his works. It reaches a far higher plane than any of his preceding compositions, and indeed in the nobler forms of musical composition may be considered the last thing he ever wrote. His single venture into the field of grand opera was composed to a libretto by Julian Sturgis taken from Scott's Ivanhoe, a libretto which handicapped the composer, although through the opera there are excellent bits of music and especially fine orchestration. This opera ran for some months to crowded houses, and was followed by several comic operas, Hadden Hall, Utopia Limited, and The Chieftain, which are altered versions of Contrabandista, The Grand Duke, and the romantic opera, The Beauty Stone. Another opera, The Emerald Isle, was in process of writing, when Sullivan's death occurred from heart failure Nov. 22, 1900.

Perhaps no British composer has been more truly or more widely beloved than he. His comic operas,

particularly Pinafore and Mikado, are known in almost every civilized country and are standards wherever English is spoken. The Light of the World and The Golden Legend are favorite festival pieces, and among the many hymns and church tunes which he found time to write, Onward Christian Soldiers holds a prominent place. He wrote numberless other songs, some for special occasions, among them the Exhibition Ode and Imperial Institute Ode in honor of the laying of the cornerstone of the Imperial Institute by Queen Victoria, The Imperial March, on the opening of the Institute, and the hymn tune, A King of Kings, on the Queen's Jubilee, for he was really musician-laureate of England. He also wrote a number of compositions for the piano, on which he was an excellent performer. He received many honors, among them the degree of Doctor of Music from both Cambridge and Oxford, Chevalier of the Legion of Honor, and the order of Knighthood from the Queen in 1883. Although many musicians lament that he did not devote himself exclusively to the higher forms of art, the nation as a whole is grateful to him for the delight and happiness he has given it, and he holds first place in the hearts of the common people.

Sulzer (zool'-tsĕr), Salomon. 1804-1890.

Jewish composer; born at Hohenens, in Vorarlberg. He studied composition under Seyfried in Vienna. Lippman in Switzerland was his first teacher, and Sulzer accompanied him through France before returning to his native town, where he became cantor of the Synagogue in 1820. Five years later he went to Vienna as chief cantor, and organized a splendid choir. He was also singing teacher at the Conservatory from 1844 to 1847. He did great service for Jewish music by arranging the old melodies in modern rhythm and harmony, and was honored not only by a silver laurel from his fellow musicians in Vienna, various medals and the Order of Franz Joseph in 1868, but by the friendship of such artists as Meyerbeer, Liszt, Paganini, Schubert and Schumann. He published a collection of hymns, Schir Zion, and another of songs, called Dudaim, besides com-composing psalms and songs.

Suppé (fōn zoop'-pā), Franz von. 1820-1895.

Austrian conductor and composer, of Belgian descent; born at Spalato, Dalmatia. His full name was Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli. When only nine years old he composed two pieces for the flute, which he had taught himself to play, and later was placed under Ferrari to study that instrument. He was flutist and singer under Cigala at the Cathedral in Zara, where he then lived, and where he produced a mass and his first opera, Der Apfel, in 1834. When his father died he joined his mother at Vienna, where he entered the Conservatory and studied harmony under Salzmann, and counterpoint and instrumentation under Sechter and Seyfried. Suppé's first position, conductor of the Josephstadt Theatre, was an unpaid one, and from there he was called to conduct at the Presburg Theatre, and then at Baden. Not long after he returned to Vienna he was conductor of the Theatre an der Wien till 1862; at the Carl Theatre for the next three years, and from 1865 till his death at the Leopoldstadt Theatre. He was a very prolific composer, his works numbering about two hundred comic operas, operettas, vaudevilles, and farces, for which he has been dubbed the German Offenbach; Missa dalmatica; a requiem; symphony; overtures, notably Poet and Peasant (Dichter und Bauer), which is probably his best known work; male quartets; O thou, mine Austria, and other songs; airs; romances; melodies; and innumerable vocal pieces. Among his operas the best known are Fatinitza, and Boccaccio. Donna Juanita, Die Afrikareise, Bellman, and Die Jagd nach dem Glück have been given in English in America.

Surette (sū-rĕt'), Thomas Whitney. 1862-

Was born at Concord, Mass. He studied piano with Arthur Foote and with J. K. Paine at Harvard University. He was organist of the First Parish Church, Concord, from 1883 to 1893; musicmaster at Hill School, Pottstown, Pa., 1893 to 1894; organist and choirmaster of Christ Church, Baltimore, from 1895 to 1896, and since then staff lecturer on music for the American Society for Extension of University Teaching at Philadelphia, Pa., in which field he has done excellent work. He published Priscilla, a two-act operetta, given over five hundred times; Cascabela, romantic opera; The Eve of St. Agnes, a dramatic ballade; Let God Arise, a Thanksgiving hymn at the close of the Spanish-American War; Portraits, five piano-pieces; also What Part Should Music Have in Education; Common Sense Music-Study, or What Constitutes Good Church-Music, and other papers.

Süssmayer (züs'-mī-ĕr), Franz Xaver. 1766-1803.

Austrian composer and conductor. Born at Steyer. Died at Vienna. He was educated at the Monastery of Kremsmünster, studying music under Pasterwitz, and later under Salieri and Mozart, whose intimate friend he became. He was made conductor of the National Theatre in 1792 and composer in 1794, and conductor of the Court Theatre in 1795. Many of his operas were brought out at Vienna. He is also the composer of Der Retter in Gefahr, given to enthuse the volunteers for the war of 1796; Adriadne a Nassos, and several other cantatas; and some church-music; but he is chiefly remembered for the aid he gave Mozart in scoring Titus and other works, and completing the Requiem according to the directions given him by Mozart the night before his death.

Svendsen (svĕnt'-zĕn), Johan Severin. 1840-

Talented Swedish composer; born at Christiania. His first composition, written for violin, appeared when he was only eleven. His father was a military bandmaster, and he entered the army at fifteen, playing clarinet and flute, and finally becoming bandmaster. He left the army in 1861, and after playing in the orchestra at Christiania wandered through Sweden and North Germany. Charles XV. gave him a pension to enable him to study violin, but soon after he began studying his hand became paralyzed and he turned his attention to composition. He went to Leipsic in 1863 and entered the Conservatory, where he studied elementary theory under the instruction of David, Richter, Reinecke and Hauptmann. On being graduated from the Conservatory he was given the great honorary medal

of the Academy. He gave concerts in Denmark, England, Norway and Scotland; then went to Paris, where for two years he was a member of Musard's Orchestra at the Odéon. He returned to Leipsic to conduct the Euterpe concerts in 1870, but, owing to the war, the concerts had to be given up. During the musical festival at Weimar he met Liszt and Tausig, and there his octet was played. In the autumn of 1871 he came to New York to marry an American woman he had met in Paris, and the same year returned to Leipsic to conduct the Euterpe concerts. In 1871 he met Wagner, with whom he became intimate and whose compositions and dramas he studied diligently. It was through this master that he became well acquainted with the Countess Nesselrode, who greatly aided him. In 1872 he returned to Christiania, where for the next five years he conducted the Music Association, receiving an annuity from the Storthing in 1874 and being honored by several decorations from the King. In 1877 he returned again to Leipsic, where he conducted a new composition at a Gewandhaus concert; then went to Munich, and finally to Rome, where he spent the winter. In 1878 he visited London and met Sarasate, who aided him in giving his quartet, quintet, and octet. He went to Paris, remaining until 1880, when he returned to his old conductor's desk at Christiania. In 1883 he was called to Copenhagen as Court conductor, and in 1896 he was made conductor at the Royal Theatre there.

Svendsen is a composer of excellent music of the conservative and classic style. His work is characterized by crispness and refinement and the care with which it is finished, as well as by a remarkable absence of national characteristics. The influence of Beethoven is strongly in evidence in his compositions. These consist of a quartet in A minor, a quintet in C, and an octet in A minor, for strings; a symphony in D; overture to Björnson's drama, Sigurd Slembe; concerto for violoncello in D; Carnaval à Paris; Funeral March for Charles XV.; Coronation March for Oscar II.; Zorahayde; Polonaise in E for coronation of Oscar II.; Four Norwegian Rhapsodies; orchestral arrangements for Norwegian, Swedish, and Icelandic ballads; overture to Romeo and Juliet; symphony in B flat; Carnaval des artistes Norvegians; Scandinavian airs for string quartet; romance in G for violin and orchestra; concerto for violoncello and orchestra in D minor; Marriage Cantata for chorus and orchestra.

Svendsen, Oluf. 1832-1888.

Flute-player; born in Christiania. At the age of twelve he had learned the rudiments of flute-playing from his father, and was playing in small orchestras, and two years later he became first flute at the Christiania Theatre. In 1851 he took flute lessons of Nils Petersen at Copenhagen, and in 1853 entered Brussels Conservatory, where he studied two years. He played in Jullien's Orchestra in London from 1855 to 1856; then became a member of the band at the Crystal Palace, where he played during two years. In 1861 he joined the Philharmonic Orchestra and received the appointment of first flute-player in the Queen's private band. For ten years he played in the band of Her Majesty's Theatre, and in 1867 became professor of flute at the Royal Academy. He died in London.

Swan, Timothy. 1758-1842.

American teacher and composer of Scotch descent. His career as a teacher began when he was only seventeen years old. He made his home successively in several towns of Massachusetts and Vermont, finally settling in Northfield, Mass., where he died. As a composer he is best known by the psalm-tunes Ocean, China, Pownal, and Poland. He published two books of psalms, The New England Harmony at Northampton, Mass., in 1801, and Songster's Museum in 1803, and helped to edit Federal Harmony, which appeared in 1785. The year before his death he presented the Harvard Musical Society with a copy of his New England Harmony.

Sweelinck (svā'-link), Jan Pieter. 1562-1621.

Son of the organist of the Old Church at Amsterdam. In 1577 he succeeded his father and retained the position until his death. Jacob Buyck, pastor of Old Church, was Jan's teacher. He studied at Venice under Zarlino and Gabrielli. In his vocal music, as well as his organ and clavi-

chord music, he stands not only as an exponent of the strict contrapuntal style of the old school but as a prophet of the freer style of the Seventeenth Century. He is noted chiefly as an organist and founder of the North German School. Sweelinck was one of the earliest writers of instrumental music, and may be considered the originator of the organ fugue. He was the first to employ an independent use of the pedal. His important works are the Psalms; Cantiones sacræ; Rimes françaises et italiennes; various chansons and wedding songs; organ and clavier-music.

Swinnerton-Heap, Charles. See Heap, Charles Swinnerton.

Szarvady (słows' shär-vä'-dē), Wilhelmine Clausz. 1834-

Pianist; born in Prague, where her father was a merchant and where she obtained her musical training at the Proksch Institute. When only fifteen years old she started on her first concert tour, and attracted much attention at Leipsic, Dresden and Vienna. She went to Paris in 1852 and greatly interested Hector Berlioz, whom she met there. She was befriended by Madame Ungher-Sabatier, who gave her a home. She made a long tour through Germany and to London, and in 1857 was married to Friedrich Szarvady, an author, and settled in Paris. She appeared in private concerts as late as 1886. Her repertory was composed mainly of the compositions of Bach, Beethoven, Scarlatti, Liszt and Berlioz. She was very careful in her interpretations, and besides her work as a performer edited and arranged a number of pieces for piano by Philipp Emanuel Bach, and even composed for that instrument.

Székely (shā'-kĕ-lē), Imre Emeric. 1823-

Hungarian pianist, teacher and composer; born at Matyfalva. Studied at Budapest, where, after making concert tours in 1846 and spending considerable time at London and Paris, he settled, and has become distinguished as a teacher. He has composed thirty Hungarian fantasias on national airs, called Magyar Abránd's; concertos, and many salon-pieces for piano; ensembles for strings; and orchestral works.

Szumowska (shoo-môf'-shkä) Antoinette. 1868-

Concert pianist; born at Lublin, in Poland. After studying piano with Michalowski and Strobel at Warsaw she went to Paris, where she became the pupil of Paderewski. She has appeared successfully in concert in Paris and London, New York and Boston, in which latter city she lives, the wife of Timothée Adamowski, the well-known quartet player.

Szymanowska (shē-mä-nôf'-shkä), Maria. 1790-1831.

Polish pianist, composer and teacher, née Wolowska. She studied under Field at Moscow and became noted as an excellent virtuosa, Goethe placing her above Hummel. Her success was great in Leipsic, Berlin, Hamburg, Vienna and the cities of France and England which she visited. At St. Petersburg she was made Court pianist. From 1815 to 1830 she lived at Weimar, but she died while on a visit to the Russian capital. She had a high reputation as a teacher, and her compositions, include studies; the nocturne, Le Murmure; and twenty-four mazurkas.

T

Tacchinardi (täk-kĭ-när'-dē), Niccolò. 1776-1860.

Italian singer, whose wonderful tenor voice brought him success in spite of his hunchbacked and almost repulsive appearance. He was born in Florence, and spent the first years of his life in preparing to enter the church, but yielded to his artistic impulses and began to study painting and sculpture, taking up singing and violin-playing when he was about eleven years old. When he was seventeen he began to play violin in a Florentine theatre, but at the end of five years there his voice had greatly

developed, and he began to sing. In 1804 he made his debut in Livorno and Pisa; then sang in Florence and Venice, and during 1805 at La Scala in Milan. He sang in Rome with great success, and while there made the acquaintance of Canova, who modeled a bust of him. From 1811 to 1814 he sang at the Italian Opera in Paris; then returned to Italy, where he was appointed chief singer to the Grand Duke of Tuscany, with permission to travel. In 1831 he retired from the stage to his country home near Florence and devoted himself to teaching. At his country home he had a small theatre in which he trained his students, thus accustoming them to the surroundings of the stage. He wrote exercises and a small book, entitled Del' Opera in Musica sul Teatro Italiano, e de' suoi difetti.

Tadolini (tä-dō-lē'-nē), Giovanni. 1793-1872.

Italian composer and director of operas; born at Bologna, and received his training in singing under Babini and in composition under Mattei. From 1811 to 1814 he was chorus-master and accompanist at the Italian Theatre in Paris, but he returned to Italy on the occupation of Paris by the allied forces, and remained until 1830, when he was recalled to Paris. He was at his old post for nine more years, then returned to Italy, and died at Bologna. He married Eugenia Savorini, a celebrated soprano, shortly before 1830. His compositions include the operas, Tamerlano, Almansor, La Principessa di Navarra, Moctar, La fata Alcina, and Il finto molinaro, Il Credulo deluso; romances, canzonets, and cantatas; a trio for piano, bassoon and oboe; and a rondo for piano and flute.

Taffanel (tăf-fŭ-nĕl), Claude Paul.

Excellent flutist; born at Bordeaux; studied composition with Reber and flute with Dorn, and became third chef d'orchestre at the Grand Opéra in Paris. In 1892 he succeeded Jules Garcin as director of the Paris Conservatory concerts and in 1893 he succeeded Altès as professor of flute-playing at the Conservatory.

Tag (täkh), Christian Gotthilf. 1735-1811.

German composer of church-music; was born at Bayerfeld, Saxony. After

receiving an education at the Kreuzschule he became cantor at Hohenstein, a position which he occupied for fifty-three years. He died at Niederwönitz. In Germany he was greatly honored as a church composer. Among his writings are eleven masses; twenty Christmas arias; six Passion arias; seventy-two church cantatas for Sundays and feast days for an entire year; six choral preludes with trio and allabreve; twenty wedding songs with bassoons, clarinets, horns and oboes; twelve preludes and a symphony for organ, and quartet for strings; four collections of songs; Naumann, ein Todtenopfer; Urians Reise um die Welt; Der Glaube; Melodie zum Vater unser; and Urians Nachricht von der Aufklärung.

Täglichsbeck (täkh'-lĭkhs-bĕk), Thomas. 1799-1867.

Composer and conductor; born at Ansbach, Bavaria. Studied violin with Rovelli and composition under Gratz. In 1817 he began to play the violin in a theatre orchestra, where later he became assistant conductor. In 1823 he produced his first opera, Weber's Bild. About this time he made long trips through Denmark, Germany and Holland, acquiring great reputation as a violinist. In 1827 he became chapelmaster to Prince Hohenzollern-Hechingen, and he continued to occupy this position until it was abolished in 1848. Then he conducted a theatre orchestra in Strasburg until 1852, when he went to Löwenburg, Silesia. He passed the remainder of his life between Dresden, Löwenburg and Baden-Baden, where he died. His writings number about thirty-three compositions and include a concertino for violin and orchestra; concerto militaire for violin and orchestra; a mass; two symphonies; a polonaise for violin and orchestra; variations for violin and orchestra; duos for violins; quartets for mixed voices with wind-instruments; trio for piano and strings; quartets for male voices; sonatas, variations and fantasias for violin.

Taglioni (täl-yō'-nē), Ferdinando. 1810-

Composer and teacher; son of Salvatore Taglioni, a famous ballet-master; was born at Naples. He went to Lucca, where he studied piano with Massimiliano Giulici and harmony

and counterpoint with Dominico Giulici; then returned to Naples in 1828, and became the pupil of Count Gallenberg and of Raimondi. For a while he taught singing, forming many distinguished pupils, until in 1842 he became maestro di cappella of the Reale Santa Casa of Lanziano and of the local theatre. After seven years in this position he returned to Naples as concertmaster of the San Carlo Theatre, a position which he held until he was obliged to flee from Naples for some political crime. On receiving pardon he returned, and became editor of the Gazzetta Musicale, and in 1856 he introduced historical classic concerts into Italy. He gave instruction in choral singing and in 1865 founded a school. In recognition of his services he was made member of several academies and decorated with the orders of St. Maurice and Lazare. He wrote two operas, I due mariti, and Il Gualderano; two misereres with orchestra; a Te Deum with orchestra; an oratorio, Maria; and other church compositions. He also wrote biographical and critical articles and several pamphlets on vocal instruction.

Talexy (tă-lĕx-ē), Adrien. 1820-1881.

Composer and teacher of piano; born in Paris. His early life was devoted to teaching piano, and in 1860 he undertook the management of a French Opera Company in London with Mr. F. B. Chatterton. This proved unsuccessful and he returned to teaching and to composition, writing six one-act operettas in the six years after 1872. He died in Paris. He wrote Études expressives, and Méthode de piano, and many operettas, among them Le Garçon de Cabinet; La Fête des lanternes; Quand on manque le coche; Le bouton perdu; and Le secret de Rose.

Tallis, Thomas. 1520-1585.

One of the greatest musicians of the Sixteenth Century; the father of English church-music; probably was born sometime during the second decade of that century. He is supposed to have received his education under Thomas Mulliner in the choir of St. Paul's Cathedral, then to have sung in the choir of the Chapel Royal. He was gentleman of the Chapel Royal to Henry VIII., James VI. and Queen Mary and organist to Queen Elizabeth. He was organist at Waltham

Abbey until its abolishment in 1540. The Second Prayer Book of Edward VI. appeared in 1552, and soon after this Tallis composed his Service in the Dorian Mode. In 1560 he added eight tunes to Day's Psalter, and in 1575, in conjunction with his talented pupil, William Byrd, he published a collection of hymns and motets, entitled Cantiones Sacræ. About this time, with Byrd, he received letters patent, which granted them the exclusive right of printing music and ruled music paper for twenty-one years. The first thing they printed was their Cantiones quæ ab argumento Sacra vocantur, quinque et sex partium, which contains sixteen motets by Tallis and eighteen by Byrd, and a quaint introductory poem by the two. About this time he wrote the remarkable Song of Forty Parts to be sung by eight choirs of five voices each. The score of this work is arranged in eight trebles placed one above the other namely, mezzosoprano, counter-tenor, tenor, and bass, with one line for organ, and ends in a universal chorus in quadragintesimal harmony. Tallis died in 1585 and was buried in the chancel of the old Parish Church of Greenwich, Kent, where a plate bearing his epitaph was inserted in a stone before the altar-rail. Manuscripts by Tallis may be found in the library of Christ's Church, Oxford; Queen Elizabeth's Virginal Book in the British Museum; in the Fitzwilliam Museum; in the Library of the Royal College of Music, and in several other English Museums. He wrote a large number of church compositions of every variety, set mostly to Latin words. Among his writings are The Church of England Service; a motet in forty parts, beginning, Spem in alium non habui; and the anthems, litanies and prayers for the Daily Service of the United Church of England.

Tamagno (tä-män'-yō), Francesco. 1851-

Famous operatic tenor; born at Turin. He began his musical education when eighteen years old and made his professional debut when twenty-three at Palermo in Un Ballo in Maschera. He afterwards sang in Venice with Josephine De Reszké, a sister to Edouard and Jean, and for many years was one of the most popular singers at La Scala in Milan. He

has since sung at Buenos Ayres, Rio de Janeiro, Montevideo, Madrid, Lisbon, Paris, London and the principal cities in the United States. His most celebrated role is Otello. He appeared before Queen Victoria at Windsor in Il Trovatore. He has been a popular tenor in America, France, Germany, England, Russia and Spain and has an extensive repertory.

Tamberlik (täm-bĕr'-lĭk), Enrico. 1820-1889.

Popular tenor of the middle of the Nineteenth Century; born at Rome. Originally he intended to become a lawyer, but studied singing under Borgna and Guglielmi, and made his operatic debut at Naples in 1841. After singing at Barcelona, Lisbon and Madrid he was engaged to sing at the Royal Italian Opera at London in 1850, and attained such popularity that he sang there every season following through 1864. Also appeared at Paris, Madrid or St. Petersburg, in North America and at Buenos Ayres, Montevideo or Rio de Janeiro in South America. He toured the United States in 1874, and appeared in London at Her Majesty's Theatre in 1870 in the parts of Manrico, Otello, and Ottavio. He retired to Madrid and engaged in the manufacture of arms. He died in Paris in 1889. His voice was wonderfully rich and strong, with a range of up to C in alto, and his style of singing was dignified and in excellent taste. He was a good actor and possessed of a handsome face and figure.

Tamburini (täm-boo-rē'-nē), Antonio. 1800-1876.

Italian barytone, who enjoyed great success throughout Europe; born at Faenza. He received his first musical instruction from his father, who taught him the horn, which instrument he played in an orchestra when he was only nine years old. He went to Aldobrando Rossi to study singing, but returned when he was about twelve years old and sang in the opera chorus and in church. When he was eighteen he went to Bologna, and soon after made his debut in an opera of Generali's at Cento. His success secured him an engagement for the Carnival at Piacenza, and later he sang at the Teatro Nuovo at Naples. He sang in the chief cities of Italy, and for several years held contracts with Barbaja at Milan, Naples and Vienna. In Vienna he received the decoration of the order of the Savior. He appeared in London and Paris in 1832, and at once became a favorite in both cities. From 1832 to 1841 he sang in Italian Opera in Paris. One of his most successful roles was Don Giovanni, though he appeared very successfully in many other operas. In 1841 Tamburini returned to his own country and sang in various cities there; then went to Russia, where he remained ten years. In 1852 he returned to London, and afterwards sang in Paris and Holland, but by this time his voice was almost gone, and in 1859 he retired to Nice, where he died when he was seventy-six years old.

Tanejiff (tä'-nā-yĕf), Sergei. 1856-

Pianist and composer; a pupil of Nicholas Rubinstein and Tschaikowsky; born in Russia. Lived in Paris as a pianist; then in Moscow, where he became a member of the faculty at the Moscow Conservatory. For a time he was director, but now devotes all his time to teaching, composition and theory. His best known work is Oresteia, a trilogy in eight tableaux, taken from the tragedies of Æschylus. Other compositions are an operetta, The Vengeance of Cupid; several choruses; several string quartets, and a symphony. As a pianist his work is excellent, having much power and sincerity. His composition is dignified and noble but rather too heavy in effect to be always pleasing and somewhat lacking definite individuality. His works are four quartets for violins and violoncello; overture to Orestes trilogy from Æschylus for orchestra; From Land to Land, From Place to Place; First symphony for grand orchestra; two quintets for violins and cellos; two hymns for mixed choir a cappella; ten melodies; two vocal duets; quartet in E flat for piano, violins and cello; entr'acte to the musical trilogy to Orestes.

Tansur (tän'-sŭr), William. 1699-1783.

Composer and writer on the theory of music; born at Barnes, in Surrey, in 1699. An organist or teacher, he played the organ successively at Barnes, Ewell, Leicester and St. Neots, where he died in 1783. He published The Psalm-singers' Jewel; Sacred Mirth, or The Pious Souls' Daily De-

light; Melodie sacra; Heaven on Earth, or the Beauty of Holiness; The Royal Melody Compleat or the New Harmony of Zion; The Royal Psalmist Compleat; The Melody of the Heart; A Compleat Melody, or the Harmony of Sion. He also wrote a New Musical Grammar and the Elements of Musick Displayed.

Tappert (täp'-pĕrt), Wilhelm. 1830-

German musical writer and critic; born at Ober-Thomaswaldau, in Silesia. At Bunzlau Seminary he fitted himself to be a schoolmaster, then taught for some time. In 1856 he entered Kullak's Academy at Berlin, and began to take private lessons of Dehn in musical theory. He has lived in Berlin since 1856 and is well known as a teacher and a writer on musical subjects. For a while he taught in Tausig's School for higher piano; from 1876 to 1880 he was editor of the Allgemeine Deutsche Musikzeitung, and he has been an occasional contributor to the Musikalisches Wochenblatt. He has published Musical Studies and a pamphlet on consecutive fifths, as well as several others on musical theory, and his curious Wagner-Lexikon, in which he has collected all the adverse criticism on Wagner and his work. He has made extensive researches into ancient Tablatures, of which he has a large collection.

Tarchi (tär'-kē), Angelo. 1760-1814.

Composer of operas; born at Naples. For thirteen years he studied at the Conservatory della Pieta, taking composition of Sala and singing of Tarantini. While still in the Conservatory he wrote his first dramatic piece, the opera bouffe entitled L'Architetto, which was produced so successfully that King Ferdinand IV. commanded a special performance at his private theatre. La Caccia d'Enrico IV. and an interlude were also written while he was a student at the Conservatory. He composed for theatres in Rome and other Italian cities until 1789, when he wrote Il Disertore, and Alessandro nell' Indie, for London theatres. The Opéra Comique produced a number of his pieces, the best known being d'Auberge en Auberge. He remained in Paris as a composer and teacher of singing until his death in 1812 or 1814. He wrote I due fratelle Pappamosca; Arianna e

Bacco; Ariarate; Il trionfo di Clelia; Gli due Rivali; La caccia di Enrico IV.; Ademira; Ifgenia in Tauride; Publio; Il conte di Saldagno; Arminio; Paulo e Virginia; Artaserse; Demofoonte; Mitridate; Ezio; L'apoteosi d' Ercole; Don Chisciotto; Adrasto; Lo stravagante; Il Ciro riconosciuto; Le cabriolet Jaune, and many other operas, as well as several masses, and the oratorio, Isacco.

Tartini (tär-tē'-nē), Giuseppe. 1692-1770.

Musician, who figured prominently in three important branches of music: composition, teaching and violin-playing. Born at Pirano, in Istria, on April 12, 1692. His father, a native of Florence and an elected Nobile of Parenzo, wished him to enter the Franciscan Church, and with that object in view sent him first to the School of Oratorians in Pirano and later to a church school at Capo d'Istria. Here he took violin lessons, and developed such a decided distaste for an ecclesiastical career that he was sent to the University of Padua to study law. He soon discovered that he was as unfitted for law as for the church, and devoted himself to fencing, soon becoming so skilful that at one time he seriously thought of making that his profession. About that time he secretly married a young lady related to the Archbishop of Padua. On the discovery of his marriage, Tartini's father refused him any further assistance, and the Archbishop forced the young man to flee from Padua. He went to Rome, then sought refuge in the Minorite Monastery at Assisi. Surrounded by the simple and deeply religious life of the brotherhood his disposition greatly changed. He became gentle and serene, and in after years was noted for the beauty of his character. During the two years that he spent in the monastery he studied music with Padre Boemo, a competent musician and organist of the monastery, who took the greatest pains to teach his promising pupil. Tartini played the violin in the chapel orchestra. While serving in this capacity the Archbishop's pride softened, and the young musician was allowed to join his wife. They went to Venice, where he heard Veracini play. He then went to Ancona and put himself through a most severe course of practise. Returned to Padua

about 1721 and became solo violinist at the chapel of San Antonio. In 1723 he was invited to Prague to play at the coronation festivities in honor of Karl VI. While there Count Kinsky persuaded him to accept the post of conductor of his private orchestra. After three years in this positon he returned to Padua, refusing a very remunerative post in London. He continued to work at San Antonio until his death. In 1728 he founded his famous violin school, which was one of the very best and in which he trained some very fine violinists. He was buried in the church of Sta. Catherine. His statue was erected in the Prato della Valle, among those of other famous men who attended the University of Padua.

As a composer Tartini stands far ahead of any of his predecessors, both in the conciseness and clear development of his form and in the beauty and nobility of his ideas. His works are classics, of which the best known is the Devil's Sonata, which he claims to have been the result of a dream. He composed many pieces and wrote many treatises on musical theory and acoustics. He had wonderful ability as a teacher, and his relation to his students was always an affectionate and intimate one. Among his pupils may be named Alberghi, Nardini, Ferrari, Bini, Capuzzi, Pagin, Domenico, Carminati, Maddalena de Lombardini-Sirmen, Pasqualino and Lahoussaye. For the use of pupils he wrote L'Arte dell' Arco, consisting of fifty variations on a composition of Corelli's. He was a master of his instrument, and the finger positions that he worked out and the system of bowing that he adopted are in use today. He was one of the very greatest of violinists.

He wrote many compositions, including one hundred and twenty-seven concertos, and forty-eight sonatas, unpublished. His Miserere was performed in the Sistine Chapel during Holy Week of 1758, but, according to Fétis, is of little importance. His published works are six concertos; twelve violin sonatas; six concertos with violin solos; the Trillo del diavolo, and many theoretical writings.

Taskin (tăs-kăn), Alexandre. 1853-1897.

Grandson of Henry Joseph Taskin, the composer and organist; born in

Paris. At the Paris Conservatory he studied singing under Bussini and Ponchard and won honorable mention. His voice developed into a fine barytone, and he made his operatic debut in 1875 at Amiens, singing in Les Mousquetaires de la Reine. After singing at Lille and Geneva he returned to Paris in 1878, and in 1880 began an engagement at the Opéra Comique, where he may be said to have created roles in many new operas, among them Manon, Esclarmonde, Jean de Nivelles, Egmont, and Les Contes d'Hoffmann. Besides singing at the Opéra Comique he taught lyrical declamation at the Paris Conservatory. He died in Paris.

Taskin, Henri Joseph. 1779-1852.

Composer and organist; born at Versailles. His mother gave him his earliest instruction, and when he was only a child he so delighted Louis XVI. by his playing and singing that he was made a page of the Chapel Royal. After studying composition and music with Madame Couperin, his aunt, he became well known as a teacher, organist and composer, writing trios for piano, cello and violin; a concerto for piano and orchestra; solo pieces for piano; a caprice for piano and violin; some songs; and three operas, which were never performed. He died in Paris.

Taskin, Pascal. 1723-1895.

Famous instrument-maker, who made several improvements in the clavichord; was born at Theux, Liège Province, France. When still very young he went to live in Paris, where he became apprenticed to Étienne Blauchet, considered the best clavecin-maker of his time in France, whom he eventually succeeded. To him we owe the substitution of leather slips for crowquills in the jacks of harpsichords and spinets, an improvement which made the tone produce less like "a scratch with a sound at the end of it." Offered the position of keeper of musical instruments and the Chapel Royal of Louis XV., on the death of Chiquelier in 1772, he had the appointment transferred to his nephew, Joseph Pascal, and was thus left free to pursue his own course. In 1775 he was made a member of the corporation of instrument-makers. He invented several improvements in his instruments,

such as working the pedal with the foot instead of the knee, and using one string doubled around a pin instead of two, in his two-stringed pianos. He also invented the armandine, shaped like a grand piano with no keyboard and gut strings, which he named for Madame Armand, a pupil of his niece. He also made a piano like our present grand, for Princess Victoire. A fine armandine is in the Paris Conservatory Museum and a harpsichord of two keyboards made for Marie Antoinette may be seen in the Petit Trianon. Other examples of his work are in possession of Musée des Arts decoratifs in Paris and the Conservatory Museum.

Taubert (tow'-bĕrt), Karl Gottfried Wilhelm. 1811-1891.

German pianist of a conservative type, whose playing was characterized by thoroughness and artistic good taste. He was born in Berlin and received his early education in composition of Bernhard Klein, and in piano-playing of Ludwig Berger. Entering the University of Berlin in 1827 he studied there until 1830, and in 1831 received his appointment as accompanist at Court concerts. In 1834 he was made member of the Academy of Arts and president of the musical section of its senate in 1875. About 1841 he was made director of music at the Royal Opera and in 1845 he was made Hofkapellmeister, a position which he held until 1869 when he retired with the title of Oberkapellmeister. He became conductor of the Royal Orchestra at the Court concerts, and by his conscientious efforts brought the performances up to a high standard. He died in Berlin in 1891. He wrote many excellent compositions full of beauty and refinement but lacking in force. Among them may be mentioned the operas, Marquis und Dieb, Die Kirmes, Der Zigeuner and Macbeth; incidental music to the Tempest, the Medea of Euripides, and Blaubart; overtures to Aus Tausend und eine Nacht, and Otello; a Vater unser and three psalms; six sonatas for piano and violin, six sonatas for piano solo, three symphonies and a festival overture for full orchestra.

Taubert, Otto. 1833-

Composer of vocal music and a writer on musical subjects; born at

Naumburg-on-Saale, in Prussian Silesia. He studied under Otto Claudius and became prefect of the choir at the local cathedral. After studying at Halle and taking a degree of Doctor of Philosophy at Bonn in 1859 he taught in a number of schools in the Rhine Provinces, Eastern Prussia and Westphalia and in 1865 became professor at the Gymnasium at Torgau, cantor of the Stadtkirche and conductor of the singing society. He has composed Skolion of Kallistratos; male choruses; Salvum fac regem for mixed chorus, and a number of fine songs.

Taudau (tō-doo), Antoine. 1846-

Violinist and composer of note; born at Perpignan, France. His musical talent awakened early and he was sent to the Paris Conservatory, where he won prizes for violin playing and solfeggio in 1866, for harmony in 1867 and for fugue in 1868. In 1869 he was awarded the Grand Prize of Rome for a cantata entitled Francesca da Rimini. He is a violinist in the Opéra orchestra and also plays in the concerts of the Société des Concerts du Conservatoire. In 1883 he was appointed professor of accompaniment and harmony at the Paris Conservatory. His compositions, in the style of the modern French School are a cantata written for the unveiling of the statue to François Arago at Perpignan in 1879; a string quartet in B minor; for orchestra, Marche-Nocturne, Chant d' Automne and Marche-Ballet; a violin concerto; a trio for flute, cello and alto; a trio for violin and violoncello, besides many songs and piano-pieces.

Tausch (towsh), Franz. 1762-1817.

Eminent clarinettist and founder of a school for clarinet players; born at Heidelberg. When eight years old he played clarinet in the Electoral Orchestra at Mannheim and in 1777 followed the court to Munich, where he played until 1789. He went to Vienna for six months with Peter von Winter and in 1784 toured through Northern Germany. In 1790 he became a member of the Court Orchestra in Berlin, and nine years later founded weekly musical assemblies which proved the foundation of his school for wind-instruments founded in 1805, at which Heinrich Bärmann

was a distinguished pupil. He died in Berlin. Tausch was a composer as well as a virtuoso and teacher, and wrote many pieces for his instrument among them three concertants for two clarinets; two clarinet concertos; six quartets for two basset-horns and two bassoons; six military marches for ten parts and an andante and polonaise for clarinets.

Tausch, Julius. 1827-1895.

Pianist; born at Dessau, where he received his early musical education from Friedrich Schneider. From 1844 to 1846 he studied at the Leipsic Conservatory, enjoying the friendship of Hauptmann, Mendelssohn and other celebrated musicians. He settled at Düsseldorf, soon becoming quite well known there as a pianist, and in 1847 succeeding Julius Rietz as conductor of the Künstlerliedertafel. In 1853 he temporarily filled Schumann's position as leader of the Musikverein, and in 1855 he was appointed to fill it permanently. He conducted the Lower Rhine Festivals of 1863, 1866, 1869, 1872 and 1875, being assisted in 1866 by Goldschmidt. He also conducted the concerts of Glasgow Festival during the winter of 1878. He died at Bonn in 1895. He has written Music to Twelfth Night; a Fest-Ouvertüre; music to As You Like It; an Ave Maria for soprano solo and orchestra; Der Blumen Klage auf dem Tod des Sängers, written for soprano solo, female chorus and orchestra; Dein Leben schied dein Ruhr begann, for male chorus and orchestra; other male choruses, piano-pieces, songs and a duo for piano and violin.

Tausig (tow'-zĭkh), Carl. 1841-1871.

Piano virtuoso of the very highest order, who died when only thirty; born at Warsaw. His father was Aloys Tausig, a pianist of considerable ability, who took the greatest pains with his son's early education, and when he was fourteen, sent him to Liszt, who predicted a successful future for him and afterward became deeply interested in him. He was one of a student circle which included Klindworth, Pruckner, Bülow, Joseph Joachim and Cornelius. He worked hard at counterpoint, instrumentation and composition as well as piano, by his ability and industry winning first place in his master's regard. In 1858

he made his debut at an orchestra concert which Bülow conducted at Berlin and at which his wonderful perfection of technique excited great applause, although some of his critics found fault with the tremendous force and tone of his playing. During the next two years he made a concert tour through Germany with Dresden as his place of residence. In 1862 he went to Vienna and inaugurated a series of concerts of advanced music such as Bülow was conducting in Berlin, but which proved unsuccessful both artistically and financially. Tausig then devoted himself to study and to improving and broadening his style. In 1865 he married Seraphine von Urabely, a pianist and pupil of Dreyschock, and removed to Berlin. Here his success was immediate and he was recognized as one of the foremost pianists. He founded his Schule des Höherin Clavierspiels, in which he taught many fine pupils, Joseffy among them. He also gave piano recitals, at some of which the programs consisted entirely of Chopin's compositions, a composer whom he greatly admired. He died of typhoid fever in Leipsic in July, 1871. As a virtuoso he was wonderful, and Liszt spoke of him as "infallible with his fingers of steel." The crispness and clearness of his touch and the power of his tone were altogether unique. Great technical difficulties he overcame with the greatest ease, always maintaining outward composure. He was modest and quiet and, when playing, completely absorbed in his music. He left a long list of compositions, among them Deux Études de Concert; Reminiscences de Halka, Fantasie de Concert; Poëms symphoniques, Ungarische Zigeunerweisen; Das Geisterschiff; Symphonische Ballade, Nach einem Gedicht; von strachwitz; many valuable transcriptions among them Weber's Aufforderung zum Tanz; Chopin's Concerto in D minor; Clementi's Gradus ad Parnassum; Bach's Toccata und Fugue für die Orgel in D moll; and many others, also his Taglische Studien, a series of finger exercises invaluable to the pianist.

Tauwitz (tow'-vĭts), Eduard. 1812-1894.

Conductor and composer; born at Glatz, Silesia; was educated at Breslau, and in 1837 became chapelmaster

at the theatre at Wilna, where he remained until 1840, then went to Riga in the same capacity. In 1843 he became chapelmaster at Breslau, and in 1846 at Prague. He received a pension in 1863, and after that directed the Sophien-Akademie of Prague and the German Männergesangverein. He was a very industrious writer and is credited with over a thousand compositions, among them being the operas, Schmolke und Bakel, Bradamante, and Trilby; some church-music; many songs and part-songs.

Taylor, Edward. 1784-1863.

English musician; born at Norwich. As a child he studied music with John Christmas Beckwith, and flute and oboe with William Fish, but with no thought of becoming a musician. He was sheriff of Norwich in 1819. In 1824 he took an active part in establishing the Norwich Musical Festival and served as manager and conductor. In 1825 he went to London to engage in the business of civil engineering; but in 1827 he entered the musical profession, although he was then forty-three years old. His education in this work had been scanty, but his excellent bass voice brought him success. He sang at the Norwich Festival of 1827 and conducted it in 1839 and 1842. He translated Spohr's Last Judgment, and thus formed a friendship with Spohr who visited him in 1839 and 1847 and whom he went to see at Cassel in 1840. In 1836 he translated and adapted Spohr's Crucifixion and in 1842 his Fall of Babylon. In 1837 he succeeded Richard S. Stevens as professor of music at Gresham College, delivering three inaugural lectures early in 1838. In the following year he published The Vocal School of Italy in the Sixteenth Century, a collection of representative Italian Madrigals. With James Turle he edited the People's Music Book in 1844, and in 1845 he wrote an article on English Cathedral Service which attracted much attention. He was one of the founders of the Vocal Society and of the Musical Antiquarian Society, translating Purcell's King Arthur for the latter, and he also was active in establishing the Purcell Club. He died at Brentwood, Essex, in 1863. He made a large number of translations, some of the more important ones being Mozart's Requiem Mass; Haydn's Seasons; Schneider's Deluge; Spohr's Vater unser; Graun's Tod Jesu; and a large number of subjects used in his lectures. For years he contributed to The Spectator.

Taylor, Franklin. 1843-

Pianist and teacher; born at Birmingham, England. He began the study of music when he was very young, taking piano lessons of Charles Flavell and organ of T. Bedsmore, then organist of Lichfield Cathedral, under whom he learned so rapidly that he could play the church service at the cathedral when he was only eleven. From 1859 to 1861 he studied at Leipsic Conservatory, taking theory of Hauptmann, Papperitz and Richter and piano of Moscheles and Plaidy. From Leipsic he went to Paris in 1861 and there studied with Mme. Schumann. The following year he returned to England and established himself as a concert pianist and teacher. As a piano-player he was very successful, and was heard at the Popular concerts and the Crystal Palace in London and in Liverpool and Birmingham as well. In 1876 he became teacher at the National Training School, but in 1882 gave up this position to become professor of piano at the Royal College of Music. He was director of the Philharmonic concerts from 1891 to 1893, and he is on the associate board of the Royal Academy of Music and of the Royal College of Music for local examinations. He is also president of the Academy for the Higher Development of Piano-playing. Besides all this pedagogical work he was organist at Twickenham Parish Chapel and at St. Michael's, Chester Square. Taylor has written a number of pedagogical works, among them being Technique and Expression in Piano-playing; The Pianoforte Tutor, and The Primer of Piano-playing, which has been translated into German. He has translated E. F. Richter's works on Counterpoint, Harmony, Canon and Fugue, edited Beethoven's Sonatas, and contributed articles to Grove's Dictionary. He is an excellent piano-teacher and inspires his pupils with high musical ideals.

Tchaikovsky. **See Tschaikowsky.**

Tebaldini (tā-bäl-dē′-nē), Giovanni. 1864-

Organist, journalist and writer of church-music; born at Brescia. He studied under Paolo Chimeri, and when only fifteen was organist at Brescia Cathedral and choirmaster at Guillaume Theatre. For a while he studied at Milan Conservatory, but was expelled in 1886 because he criticized a mass which one of the professors had written. He wandered from place to place as journalist and organist, then entered the Ratisbon school of church-music, where he studied composition, theory and history of music. He became maestro of the Schola cantorum at St. Mark's in Venice and in 1894 maestro at the Cathedral of Padua, and three years later director of Parma Conservatory, and has written Messa funèbre; Messa di San Antonio; three pieces for organ and a splendid organ method, besides the opera Fantasia arabia.

Tedesco (tā-dĕs′-kō), Ignatz Amadé. 1817-1882.

Pianist, whose brilliant execution made him exceedingly popular as a concert-player; was born at Prague. He studied piano under Tomaschek and Triebensee, and made many brilliantly successful concert tours, especially through southern Russia. In 1848 he lived in Hamburg and in 1856 in London; but his permanent home was in Odessa, where he died at the age of sixty-five. His technique was so brilliant that he has been called the Hannibal of octaves, and his compositions, for the most part salon-music, show this same brilliant and difficult technique. He has composed a mazurka; waltzes; transcriptions; rhapsodies; nocturnes; a concerto for piano and orchestra and caprices de concert.

Telemann (tā′-lĕ-män), Georg Philipp. 1681-1767.

Contemporary of Bach, who was honored as the equal of that greatest of masters. Was born at Magdeburg. His early training was desultory, but, being of a persistent nature, he learned much from a careful study of scores of great masters, among them Campra and Lully. The influence of the latter may be clearly seen in an opera which he wrote when only twelve years old. In 1695 he conducted the music of the Catholic Church at Hildesheim. In 1700 he went to Leipsic University to pursue a course of science and languages, and while there he organized a student club called Collegium Musicium. He was also organist in the Neukirche. In 1714 he was made chapelmaster to Prince Promnitz at Sorau, and in 1708 concertmaster to the Court of Eisenach, succeeding Hebenstreit to the post of Hof-Kapellmeister in 1709. Still retaining this title and a pension, in 1711 he was called to Frankfort to become music-director to St. Catherine's Church, and to the Frauenstein, a local musical society. About this time he received the appointment of chapelmaster to the Prince of Bayreuth. Ten years later he was offered the position of music-director to the principal church of Hamburg and cantor of the Johanneium, and went to Hamburg, where he passed the remainder of his life. In 1823 he was offered the position of cantor at the Thomasschule at Leipsic, which on his declining it was given to Bach. Telemann wrote so many compositions that a great many of them are not even numbered. He had a thorough technical knowledge of music and wrote with the greatest facility, but his works are lacking in depth and grandeur, and his church-pieces particularly seem shallow. He had a bad influence on the church-music of his day, as he was considered a composer of the very highest ability, and consequently had many followers. He seems to have been affected by Italian composition, then decadent, and by French composition with which he became acquainted during a visit to Paris in 1737. His writings are lacking in depth and originality. Some of the most important of his writings are twelve complete sets of services for the year; thirty-two services for the installation of the Hamburg clergy; fourteen wedding services; twenty ordination and anniversary services; forty-four Passions; twelve funeral services; many oratorios, of which the most important are Der Tag des Gerichts; Auferstehung Christi; a Passion to the words of Brockes; Tod Jesu; Die Tageszeiten; a Passion to words selected from the Gospels by himself, which is probably his best known work. He wrote about forty operas that were performed at Bayreuth, Eisenach and Hamburg; almost

six hundred overtures; fifty minuets for harpsichord and other instruments; another set of fifty minuets; and a great mass of lesser music, chiefly instrumental.

Tillefsen (tĕl'-lĕfs-ĕn), Thomas Dyke Acland. 1823-1874.

Norwegian pianist, chiefly interesting because of his association with Chopin; was born at Trondhjem. He was Chopin's pupil in 1842 and afterward his intimate friend, going with him to England in 1848 but afterward returning to Paris, where he had many pupils. He occasionally gave concerts, and on one occasion gave one in connection with Jenny Lind. He died in Paris. He wrote a sonata for violin and piano; two piano concertos; a piano trio; a sonata for violin; and one for violoncello; mazurkas, nocturnes, waltzes for piano and many other pieces for the same instrument.

Tempest, Marie. 1862-

Actress and light opera singer; born in London. Her father died when she was a child, and she was educated in the Ursuline Convent at Thildonck, Belgium. She studied music in Paris and afterwards at the Royal Academy of Music in London, where Manual Garcia, then more than eighty years old, took the liveliest interest in her, and where in eighteen months, she won medals in bronze, silver and gold. She studied with Signor Randegger and in 1886 made her debut in the London Comedy Theatre in Boccaccio. She sang in The Fay o' Fire, at the Opéra Comique in Paris, then returned to London to sing at the Comedy Theatre. Her next engagement was at Drury Lane. She has appeared at the Prince of Wales, where she played the title role in Dorothy most successfully. She sang in Doris, and The Red Huzzar and appeared in oratorio and concert in London. She came to America in 1890 and was immediately successful here, her greatest success being in The Fencing Master. She returned to London and forsook the comic opera for legitimate comedy in 1900, appearing as Nell Gwynn in English Nell and also in Becky Sharpe. In 1903 she appeared in the Marriage of Kitty, adapted from the French. In 1906 she played the Freedom of Susanne

in London. Her personality is dainty and charming and her charm of acting is largely responsible for her success.

Temple, Hope.

Writer of many charming songs; born in Dublin of English parents. She remained in Ireland until she was twelve years old, then went to school in England, where she studied piano with John Francis Barnett, and harmony and counterpoint under E. Silas. In Paris she studied singing under Madame Déjean and met André Messager, whom she married. She had studied with the idea of being a pianist, but delicate health and an injury to her left arm prevented this. When only fourteen she began to compose and has written a large number of songs, all sentimental in character, and an operetta, The Wooden Spoon. Among her songs perhaps the best known is 'Tis All That I Can Say. Other songs are She Walks in Beauty; Fond Heart, Farewell; Esperance; My Lady's Bower; The Old Garden; In Sweet September; The Old Manor Hall; A Mother's Love, and many others equally as popular.

Templeton, Fay. 1865-

Comedienne and comic opera singer; born at Little Rock, Arkansas. Her entire life has been spent on the stage, as she made her first appearance when only four years old, at Eufaula, Alabama. Except for a brief interval, during which she received some schooling in the public schools of Key West, Florida, she has been on the stage ever since. When only seven she was Puck in a production of Midsummer Night's Dream, managed by Augustin Daly, then went to San Francisco, with her father and James S. Herne. Since then she has been before the public constantly, heading her own company during the season of 1893 and 1894, and appearing for four seasons with Weber and Field's Company. She is an excellent impersonator and was especially successful in her impersonation of the French singer, Fougère. In 1906 she made an immense success in Forty-five Minutes from Broadway and at the end of the season was married to her third husband, William Patterson, of Pittsburg, Pennsylvania.

Templeton, John. 1802-1886.

Opera singer; known as Madame Malibran's tenor; was identified with that singer during most of his professional career. He was born at Riccarton, Kilmarnock, Scotland, and when fourteen went to Edinburgh, where he sang until his voice broke in his seventeenth year. He was only twenty when he became precentor of Dr. Brown's church in Edinburgh, and soon after went to London, where he studied singing with Cooke, DePinna and Welsh and thorough-bass with Blavitt. He made his professional debut at Worthing in 1828 with such success that he immediately obtained engagements. On the introduction of Don Juan to London audiences at Drury Lane, in 1833, he took the part of Don Ottavio and scored a brilliant success. The same year he appeared with Madame Malibran, singing with her in Sonnambula, the Devil's Bridge, the Marriage of Figaro, The Students of Jena, Fidelio and Maid of Artois. During 1836 and 1837 Templeton toured Scotland and Ireland; in 1842 he went to Paris with Balfe and was warmly received, and in 1846 he toured America, giving programs of English, Irish and Scotch songs. He retired to New Hampton, near London, in 1852, and died there in 1886. In the management of his voice Templeton displayed the greatest taste and skill, and excited admiration from all his contemporaries.

Ten Brink (tān-brēnk), Julius. 1838-1889.

Composer and teacher; born at Amsterdam, where he studied under Heinze, Koch, Tuijn, and Smits, and in 1858 went to Brussels, where he studied with August Dupont, and the following year to Leipsic, where he was the pupil of Richter. In 1860 he became conductor of a singing society, and remained there until 1868, when he went to Paris to establish himself as a teacher. He soon became well known as a teacher and published many compositions among them symphony, suite and concerto for violin and orchestra; a suite for orchestra; a violin concerto; and the one-act comic opera, Calonice.

Tenducci (tĕn-doot'-chē), Giusto Ferdinando.

Celebrated opera singer; born in Sienna about 1736. The early part of his life was spent in Italy, where he appeared on the stage when about twenty years old. In 1758 he went to London, and after singing in the pasticco, Attalo, sprang into popularity by his performance of a part in Clocchi's opera, Ciro riconosciuto. This established him in England, and after traveling through Scotland and Ireland with Doctor Arne he returned to London in 1765 and enjoyed the greatest popularity. Although he received large sums for his singing, his prodigality forced him to leave London on account of debt in 1776, but he returned the following year and continued to sing as long as his voice lasted. In 1785 he sang in a revival of Gluck's Orfeo, and in 1790 he appeared at Drury Lane and the following year at Westminster Abbey in a Handel Commemoration Festival. Soon after he returned to Italy, where he died early in the Nineteenth Century. He wrote a treatise on singing and composed an overture for a full band, and Ranelagh songs, which he sometimes sang in concert.

Ternina (tär-nē-nă), Milka. 1863-

Successful interpreter of Wagnerian roles and of other dramatic soprano parts; born in Vezisce, Croatia. When six years old she was adopted by her aunt, Jurkovic, whose husband was a government counselor. In this household she grew up surrounded by refined and intelligent people. Her voice was discovered when she tried to sing exercises which she had overheard as part of the lessons of a cousin who was studying singing, and as a result she was given lessons by an obscure teacher named Ida Winiberger. When she was fifteen she was sent to Vienna Conservatory, where she studied for three years under Gänsbacher, then went to Leipsic and made her debut in 1881 as Elizabeth in Tannhäuser. She sang for a year in Leipsic, then went to Gratz, where she remained until 1884, when she went to Bremen. Here she stayed until 1890, when she entered into an engagement at the Court Theatre at Munich. Her first English appearance was at a Wagner concert given in London in 1895, and her operatic debut in England occurred in 1898 at Covent Garden, when she sang Isolde. When she sang in London in 1900 her repertory included the roles of Brünnhilde, Elsa,

Elizabeth, Léonora and Floria Tosca. Her first American appearance took place in Boston in 1896, when she sang with the Damrosch Opera Company. In 1903 she sang the role of Kundry in the first complete performance of Parsifal in America. Mme. Ternina's greatest roles are Brünnhilde, Isolde and Tosca, and she is looked upon as one of the greatest interpreters of Wagnerian parts. This is largely on account of her unusual dramatic intelligence. She is as thorough an actress as she is a singer, and her whole life is given up to an attempt to attain as near to perfection as possible.

Terradellas (tĕr-rä-dĕl'-läs), Domenico.

Composer of operas; born in Barcelona, Spain. The date of his birth is not certainly known, but the date of his baptism is fixed as 1711. After studying under Durante at San Onofrio Conservatory at Naples he began to compose, bringing out several operas in Italy and two in London, and in 1746 or 1747 receiving an appointment as maestro di cappella at San Giacomo degli Spagnuoli in Rome, where he remained until his death in 1751, said to be largely due to the failure of his opera, Sesostri. Among his operas are Bellerofonte; Artemisia; Mitridate; Astarte; Merope; Sesostri, and the opera buffa, L'Intrigle delle Cantarine.

Terry (tĕr rē), Léonard. 1816.

Conductor and song composer; born at Liège, France. He studied under Daussorgne-Méhul at the Liège Conservatory; in 1845 he won the second government prize for a cantata, entitled La Vendetta, and the following year he won a prize at Bruges for Chant de Victoire, with orchestral accompaniment. From 1849 to 1852 he conducted the Musical Association of Liège, and succeeded Geraldy as teacher of singing at the Conservatory. He became chief of orchestra in the city theatre in 1861. He has composed the comic opera, Maître Bioch; Les Jeunes Filles et l'Ondine; Élégie Harmonique; Fridolin; cantate-serenade; La Zingarella, a comic opera; about forty romances; twelve French and Italian melodies. He wrote Recherches Historiques sur la Musique and a biography of François Prume.

Terschak (tĕr'-shäk), Adolf. 1832-

Flute-player and composer; born at Prague. When only seven was taken to Hermannstadt, Transylvania. He studied the flute with Bilowitz, and harmony with Franz Pöffel and with Zenkel, then organist at Hermannstadt, and later went to the Vienna Conservatory, where he received instruction in theory of Sechter and Schlesinger and studied the flute under Zierer. In 1852 he went on a concert tour to Berlin, Hamburg, London, Ireland and Scotland, and the following year toured to Paris and southern France. In 1856 he made an Eastern tour through the Danube principalities, Russia and Siberia, in 1860 he went to Prague and in 1863 toured Germany. Three years later he went to Bucharest, and in 1869 to Linz, in Upper Austria. He has written several pieces for his instrument, among them being an Ave Maria; many compositions for flute with piano or orchestra; Saltarella for flute, violoncello and piano; and six duos for flutes.

Terziani (tĕr-tsĭ-ä'-nē), Eugenio. 1828-1889.

Composer and vocal teacher; born at Rome. He received his musical education under Mercadante at the Conservatory at Naples, and in 1848 was given a position as maestro di cappella at the Teatro Apollo in Rome. From 1867 to 1871 he was maestro di cappella at La Scala in Milan, then he returned to Rome and became professor of composition at the Liceo Musicale of the Accademie of St. Cecilia. He also taught singing. He died in Rome. Among his writings are requiem for Victor Emanuel; the operas, Alfredo, Giovanni di Napoli, and Niccolo de Lapi; the oratorio, La caduta di Gerico; and the Cecilia mass.

Terziani, Pietro. 1768-1836.

Composer of church-music; born in the Papal States. Educated at Naples and Rome, and after traveling in Germany, Italy and Spain, settled in Vienna until 1816, when he became maestro di cappella at San Giovanni in Laterano, Rome. In 1788 he brought out an opera, entitled Il Cresco, at Venice. He died at Rome about 1836. Among his compositions are sixteen masses; Laudate; Ave Marie with Allelua; Confiteor; Lac-

tatus sum; complete vespers; litanies; motets and anthems.

His son Gustavo, born in Vienna about 1800, was also a church composer. He was taught first by his father, and later studied composition with Giuseppe Baini at Rome, where he died in 1837. He wrote Daniele, an oratorio for the Chiesa Nuova; a psalm for eight voices, for Il Jesu; and a mass with orchestra for San Luigi de Francesi.

Teschner (tĕsh′-nĕr), Gustav Wilhelm. 1800-1883.

Singing teacher and writer on vocal music; born at Magdeburg. He was a pupil of Zelter and Klein in Berlin, and of Bianchi, Crescentini and Ronconi in Italy; later of Mieksch in Dresden. An exponent of Italian vocal methods, he settled in Berlin as a singing teacher. He has edited much early church-music, and published elementary vocal exercises and original solfeggi, as well as solfeggi by several Italian masters, eight books by Clari, ten books by Zingarelli, five by Crescentini, and six by Minoja.

Tesi-Tramontini (tā′-zē trä-môn-tē′-nē), Vittoria. 1690-1775.

Opera singer; born in Florence in 1690. She was the pupil of Francesco Redi, who established a school in Florence about 1706, and of Campeggi, at Bologna, where she made her debut. In 1719 she sang at Venice and at Dresden at the wedding of the Electoral Prince. She sang at Venice in 1723, at Florence and Naples in 1724 and 1725; Milan in 1727, at Parma in 1728, Bologna in 1731 and at the San Carlo in Naples from 1737 to the end of the Carnival. After a long engagement at Madrid with Farinelli she went to Vienna in 1748 and remained there until her death. In 1749 she appeared with great success in Jommelli's Didone, and for several years afterward sang with great success. Her style of singing was brilliant, full of fire and spirit. She had a beautiful face and figure, but was a most indifferent actress.

Tessarini (tĕs-sä-rē′-nē), Carlo.

Italian violinist; was born at Rimini in 1690. He was first violinist and concertmaster of the principal church of Urbino, and he is said to have gone to Amsterdam in 1752. It is not known when he died. His early compositions follow the style of Corelli, but his later works are distinctly modern in character. He wrote A Method for the Violin; twelve sonatas; a violin solo; two violino de concerto; sonate for two violino; sonate for two violins and bass; L'Arte di nuova modulazione; twelve concertos; two violini di ripieno; violetto, violoncello, et basso cont. per organo o cembalo.

Teyber (tī-bĕr), Anton. 1754-1822.

Church composer, whose father was Austrian Court musician. Was born in Vienna. After some instruction from his father he went to Bologna, where for nine years he was a pupil of Padre Martini. He accompanied his sister, Elizabeth, on a concert tour through Germany, Italy, Portugal, and Russia, then became organist in the Court Orchestra in Dresden, and in 1792 cembalist at the Imperial Opera in Vienna and assistant to Salieri. In 1793 he was made Court composer and musicmaster to the Emperor's children. He wrote twelve minuetes and twelve allemandes; a grand symphonie; a melodrama entitled Hermes und Mirabella; La Passione di Giesù Cristo; the oratorio Gioas; and Die Einnahme von Belgrade.

Teyber, Franz. 1756-1810.

Brother of Anton Teyber; an organist and dramatic composer; was born at Vienna. He studied with his father, and under Wagenseil in composition. After a concert tour through Switzerland and Southern Germany he became chapelmaster of Schikaneder's Theatres at Ratisbon, Augsberg and Freising, and concertmaster at Carlsruhe. Here he took part in Italian Opera and also taught the princesses. He was made concertmaster at Berne but returned to Vienna in 1799 and accepted another position with Schikaneder, then conductor of the Theatre an der Wien. Only two months before his death he received an appointment as organist of the Imperial Chapel. His compositions are the operas, Adelheid von Veltheim; Der Zerstreute; Schah Wampum; Alexander; Der Schlaftrunk; Das Spinnerkreutz an Wiener Berge; L'aragno di Benevento; the operettas, Der Telegraph, oder der

Neuigkeitskrämer; Sheriddin und Almansor and Laura Rosetti; Pfändung und Personal-arrest; and the oratorio, der Sterbende Jesus; also a mass and other church-music.

Thalberg (täl'-bĕrkh), Sigismund. 1812-1871.

Brilliant piano virtuoso; born at Geneva, Switzerland. He was the natural son of Prince Dietrichstein and the Baroness Wetzlar, a woman of fine education, who carefully superintended her son's early studies under the governess, Madame Denver. When he was ten years old he was taken to Prince Dietrichstein's palace in Vienna, and immediately won his father's heart. The Prince gave up an appointment as ambassador and devoted all his attention to educating his son for a diplomat. There are many conflicting statements as to who Thalberg's teachers were, but we know that he took lessons of Mittag and studied counterpoint with Sechter. His first successful appearance occurred when he was about fourteen years old, but it was not until 1830 that he made his first concert tour through Germany, winning immediate popularity and forming the basis of his future wide reputation. In 1834 he was appointed pianist at the court at Vienna. The following year he went to Paris and took that city by storm. His marvelous technique, his charming manners and aristocratic and dignified bearing made him the idol of the Parisian public. When he left that city to go on an extended concert tour through Belgium, England, Holland and Russia, which lasted until 1839, his success was phenomenal and he was everywhere greeted with an ovation. During this tour he played at two Philharmonic concerts in London in 1836. In 1843 he married Madame Boucher, widow of a well-known painter, and daughter of Luigi Lablache. In 1845 he went to Spain. His opera, Florinda, brought out in London, was an absolute failure. Another opera, Cristina di Suezia, also failed in Vienna. This was Thalberg's last attempt at dramatic composition. In 1855 he went to Brazil, and the following year to the United States, and in 1857 he returned to Europe and retired to Posilipo, his beautiful country home overlooking the Bay of Naples, where he led the life of a wealthy land-

owner and wine-grower. In 1862 he went to Paris, and the following year to London and attained the same popularity as before. After this he went back to Posilipo and remained there until his death in 1871. He holds a very high place among piano virtuosos on account of the perfection and finish of his performance and the singing quality of his tone. He was celebrated for his invention of numberless difficult and ingenious finger-positions which enabled him to produce startling and brilliant effects. His use of his thumbs are entirely different from that of all the musicians who had preceded him. The primary object of his style was to produce effect, to fill his audience with wonder at the intricacy of his technique. He played only his own compositions in public, and made the most of his ability to compose sparkling showy pieces apparently far more difficult than they really were. His performance was lacking in depth of expression and power to appeal to the emotions, and his compositions are also lacking in these qualities and are used now only to show off a skilful technique. As a man he was unfailingly industrious and persevering, and possessed great charm of manner and kindness of heart. Some of the more important of his compositions are fantasies on themes from Don Juan; Les Huguenots; Robert le Diable; Moïse and La Donna del Lago; Don Giovanni; Lucrezia Borgia; Il Barbiere di Siviglia; God Save the Queen; Rule Britannia; Zampa; Don Pasquale; La Traviata; La Fille du régiment and Il Trovatore; fantasies and variations on a Scotch theme; Euryanthe; Norma; Don Giovanni; Capuletti ed i Montecchi; impromptus; divertissements; caprices; the operas, Florinda, and Cristina di Suezia; two Russian airs, and the Art of Singing applied to the Pianoforte, which has been republished in this country by Oliver Ditson Co., of Boston.

Thayer, Alexander Wheelock. 1817-1897.

Biographer of Beethoven; an American who has given the world the most reliable record of the life of the great master. Thayer was a young man when he set himself to this stupendous task, and not financially independent, but he held to his purpose and produced one of the greatest

musical biographies ever written. For accuracy and careful exposition of detail, as well as impartial point of view, this biography has not perhaps been equaled. It contains a mass of newly discovered corrections and dates which make it invaluable to the student.

Thayer was born at South Natick, Mass. Took the degree of Bachelor of Laws at Harvard University in 1843, and for six years afterward was librarian in the college library. While in this position he came to the determination to attempt a complete and authentic biography of Beethoven. He went to Germany in 1849, spent two years at Bonn, Prague, Vienna and Berlin, studying German and collecting material, supporting himself meanwhile by writing articles for American newspapers. He returned to America in 1852, and for a time was on the staff of the New York Tribune and a contributor to Dwight's Journal of Music. In 1854 he returned to Germany and spent almost a year working on the Beethoven material in the Royal Library in Berlin. Want of means brought him back to Boston in 1856, but he was helped and encouraged by Lowell Mason, whose musical library he catalogued, and by Mrs. Mehitable Adams. Once more he returned to Germany, in 1858, and pursued his work with renewed zeal. He communicated with Schindler, Wegeler and Hüttenbrenner in Germany, with Neate, Hogarth and Potter during a visit to London, and searched the museums and libraries, carefully investigating all documents bearing on the subject. In 1862 he was given a position in the United States legation at Vienna, and in that city, teeming with associations of Beethoven, had the best possible opportunity to carry on his work. In 1865 President Lincoln made him Consul at Trieste, where he was stationed until 1882. During this period, while not attending to official duties, he traveled about gathering material. The first contribution he sent out was a thematic and chronologic list of Beethoven's works. The first volume of the biography was published in 1866, in German, the biographer choosing to give the original edition to the Germans and in their own tongue. He wrote the manuscript in English, the translation into German being made by a noted musical biographer, Dr. Hermann Deiters. The second volume appeared in 1872, the third in 1879, and though he lived many years longer, failing health, due to his exhausting labors, prevented his finishing the work himself. At his death his executor turned over the great mass of material to Dr. Deiters, by whom the Beethoven biography was brought to completion. It was Thayer's hope to issue a revised English edition after the final volume in German should appear, but as yet those who read the Thayer biography must read it in German.

Thayer, Arthur Wilder. 1857-1897.

Conductor and composer of vocal music; born at Dedham, Mass. He received his instruction in singing from C. R. Adams and Dr. C. A. Guilmette, learned counterpoint, harmony and instrumentation from G. W. Chadwick, and conducting from Zerrahn. From 1882 to 1885 he superintended the music in the public schools of Dedham, and for the three years following in Milton. From there he went to Newton as director of music at Eliot Church. He has conducted choral societies at Allston, Lowell, Providence, Salem, Worcester and other New England towns, and he also directed the two hundred and fiftieth anniversary of the founding of Dedham. In 1881 he was a member of the Boston Apollo Club, and in 1889 of the Harvard Musical Association. He has written a great many attractive songs, among them being Christmas Service and Easter Service for children's voices; Church Service; a Celebration Ode for mixed chorus and organ; Maying; The Quiet Moon Upon the Clouds; Thou Art My Dream; Muleteer's Song; Rosalind's Madrigal; Credo; Minstrel; Sunset Song; and Wicked Nephew, part-songs for men's voices; Summer; Flowers for Sleep; and What Her Face Says.

Thayer, Whitney Eugene. 1838-1889.

Well-known American organist; born at Mendon, Mass. He began studying organ when fourteen years old, and by 1862 had acquired such a reputation as an organist that he was one of the players who performed at the opening of the great organ in Boston Music Hall, playing Bach's grand fugue in G minor on this

occasion. During 1865 and 1866 he studied organ in Germany under Wieprecht and Haupt and other musicians. On his return he became director of a Boston Choral Union and of the New England Church Music Association and editor of the Choir Journal and the Organists' Journal. He was organist at Music Hall and was the inaugurator of free organ recitals, giving his first one in 1869 in the old Hollis Street Church. In 1881 he went to New York as organist to the Fifth Avenue Presbyterian Church, where he remained until 1888. He died at Burlington, Vermont. He holds a very high place in the ranks of American organists, and his ability was recognized also in England, for he received the degree of Doctor of Music from Oxford University.

Theile (tī'-lē), Johann. 1646-1724.

"The father of contrapuntists;" born at Naumberg. After studying at the University of Halle and Leipsic he became a student of composition under Heinrich Schütz at Wessenfels. In 1673 he went to Gottorp as chapelmaster to the Duke of Holstein, and during the wars in 1678, went to Hamburg, writing the operas, Orontes, and Adam and Eve. He became chapelmaster at Wolfenbüttel in 1685, and later entered the service of the Duke Christian II. of Merseberg, continuing there until the death of the Duke; then went back to Hamburg and passed the rest of his life there. He also wrote the oratorio, Die Geburt Christi; A German Passion; Noviter inventum opus musicalio composition containing twenty masses after the style of Palestrina; also the very important work entitled Novæ Sonatæ rarissimæ Artis et suavitatio Musicæ; Unterricht von einigen doppelton Contrapunkten und deren Gebrauch and Musikalisches Kunstbuch.

Thern (tărn), Carl. 1817-1886.

Composer of popular Hungarian songs and piano-music; born at Iglo, Upper Hungary. In 1841 he became conductor of the National Theatre at Pesth, and from 1853 to 1854 he taught composition and piano at the Conservatory. He resigned to travel with his sons, Louis and Willi, celebrated concert pianists. He returned to Pesth in 1868, and later went to Vienna, where he died.

Thern, Louis. 1848-

Born at Pesth; the younger brother of Willi Thern, and won recognition with him for ensemble playing on two pianos. Only a year younger than his brother, his education kept pace with that of Willi and he attained equal perfection. Their marvelous sympathy and unity of playing created the greatest enthusiasm wherever they appeared. They were heard annually at the Philharmonic concerts of Liverpool and at the Philharmonic, Musical Union and Crystal Palace concerts in London. In Paris they played in the salons of musicians and artists and enjoyed the friendship of Prince Metternich and Baron Erlanger, Rossini, Berlioz, and other celebrated people. Their repertory included music of Mozart, Beethoven, Liszt and Bach.

Thern, Willi. 1847-

Concert pianist, who with his brother, was most successful as an ensemble player. He was born at Ofen, and after some lessons from his father went to Leipsic to study under Moscheles and Reinecke. After a very successful appearance at the Gewandhaus in Leipsic, with his brother he entered into his first extended concert tour in 1866. They made long professional tours to Belgium, Holland, Germany, England and Paris, and they are now popular piano teachers in Vienna. Under their father's instruction they attained marvelous proficiency in playing together.

Thiele (tē'-lē), Eduard. 1812-

Composer and organist; born at Dessau. He studied with Friedrich Schneider and Koprach, and in 1830 traveled through Germany under the patronage of Duke Leopold of Dessau, becoming second chapelmaster at the Dessau Theatre on completing his travels. In 1832 he became conductor of orchestra of Julius Miller's Opera Company at Altenburg, Halle and Magdeburg, then he was musical director and professor at the Seminary and organist of the principal church at Cöthen. In 1855 he returned to Dessau to succeed Friedrich Schneider, and in 1860 he became Court conductor. He has written a mass; some piano and violin sonatas; songs and duets and mixed and male choruses.

Thierfelder (tĕr'-fĕlt-ĕr), Albert Wilhelm. 1846-

Composer of vocal and instrumental music; born at Mühlhausen, Thuringia. While attending the University of Leipsic from 1865 to 1869 he studied under Hauptmann, Paul and Richter, and on being graduated from the University obtained a degree of Doctor of Music for a treatise on history of music. After leaving the University he directed a singing society at Elbing, and from 1870 to 1887 he was cantor of Brandenburg and singing teacher at the local Gymnasium. In 1874 he was made Royal music-director. Since 1887 he has been musical director and professor at Rostock University, receiving the title of professor in 1898. He has written five operas, Almansor, Der Treutajäger, Die Jungfrau von Königsee, Florentina and Der Heirathstein, as well as piano-pieces and songs. His works are System der griechischen Instrumentalnoten; Sammlung von Gesängen aus dem klassischen; De Christianorum psalmis et hymnisusque ad Ambrosie tempora, and other essays on musical subjects.

Thiériot (tē'-rĭ-ôt), Ferdinand. 1838-

Composer of vocal and instrumental music of the modern German School; born at Hamburg. He went to Altona to study with E. Marxsen and later to Munich, where he was under the instruction of Rheinberger. After holding a small theatre-position at Ansbach he became music-director of Hamburg, then at Leipsic, and in 1868 leader of the Glogau Singakademie. Ansbach he became music-director at the Styrian Singing Society at Gratz, after which he returned to Hamburg and devoted himself to composition. He has published many compositions, among which are Loch Lomond; the overture to Turandot, and the Sinfonietta. He also wrote an opera, Renata, and four excellent symphonies which are unpublished; sonota for piano and violin; quartet and quintet for piano and strings; and some pieces for cello with piano accompaniment.

Thillon (tē-yôn), Anna. 1819-

English dramatic soprano; very popular on the French operatic stage; was born in London, but when fourteen years old went to France to study singing under Bordogno, Tadolini and M. Thillon, conductor of the Havre Philharmonic Society, whom she married when she was only fifteen. She made her debut at Havre, then sang at Clermont, and for two years at Nantes with such success that she was offered an engagement at the Theatre de la Renaissance in Paris, and on her appearance there was enthusiastically received. She first sang the principal role of Lady Melvil and afterward appeared in La Chasse Royale, La Chaste Suzanne, L'Eau Merveilleuse, La Neige Duc d'Olonne, Part du Diable, Cagliostro, Sainte Cécile and Les Peints d' Amour. Auber composed The Crown Diamonds especially for her, and she appeared in this on her English debut at the Prince's Theatre in 1844, with such success that the opera ran the whole season. She sang at Philharmonic Society and other concerts. She appeared in 1845 at Drury Lane as Stella in the Enchantress, and in 1846 at the Haymarket in Le Domino Noir and L'Eau Merveilleuse, and in 1848 at the Prince's in La Fille du Régiment. She played in the French and English provinces, and in America on the Pacific Coast from 1851 to 1854. She appeared as La Catarina at the Lyceum in London in 1856 and sang at Kuhe's Festival in 1867, then retired to Torquay.

Thoinan (twä-näñ), Erneste. 1827-1894.

Distinguished Parisian musical amateur, whose real name was Antoine-Erneste Roquet. Was born at Nantes. Although engaged in business in Paris he was an ardent musical student and amassed a fine musical library. He wrote articles for L'Art Musical, La France Musicale and other musical periodicals, in which he sometimes corrected even Fétis. Many of his essays and treatises have been republished and are exceedingly valuable. Some of them are a republication of Entretien des Musiciens, by Annibal Gautaz; Notes Bibliographiques sur la Guerre des Gluckistes et des Piccinistes; Louis Constantin, Roi des Violons; L'Opéra des Troyens au Père-la chaise; Les Origines de la Chapelle Musique des Souverains de France; La Musique à Paris en 1862; Curiosités Musicales; Les Deplorations de Guillaume Crestin and Un Bisaïeul de Molière.

Thomas, Arthur Goring. 1851-1892.

English dramatic composer, who ranks with Sullivan, Cowen and Sir Alexander Mackenzie; was born at Ratton, near Eastborne, Surrey. He went to Haileybury School and picked up some knowledge of piano-playing from his sister's teacher, and in 1871 studied thorough-bass with Dr. Buch, then precentor of Norwich Cathedral. It was his father's wish that he enter the Civil service, and with this end in view he studied so hard that his health completely gave out and he was sent to Madeira to recover. While there he took piano lessons of Dr. Sattler, with the result that he decided to become a musician. In 1875 he went to Paris and for two years studied composition and theory with Émile Durand, and profited by the friendship of Pauline Viardot, Tschaikowsky, Gounod and Massenet, being so strongly influenced by the latter two masters that traces of their ideas may be seen in all his writings. He has been accused of composing more like a Frenchman than an Englishman. Returning to England he entered the Royal Academy of Music and studied under Arthur Sullivan and Ebenezer Prout, winning the Charles Lucas composition prize in 1879 and 1880. Through Albert Randegger, conductor of the Norwich Festival, he obtained his first commission, and wrote The Sun Worshipers, a cantata which was given at the festival in 1881, and immediately placed its composer favorably before the public. This and The Light of the Harem, an opera from which selections were given at a concert of the Royal Academy during his second year of study there, led to his next commission. It was for an opera, Esmeralda, written to a libretto by Randegger and Marzials, and produced by the Carl Rosa Company at Drury Lane in 1883. This was very successful. In 1885 appeared Nadeshda, composed to a libretto by Julian Sturgis. This work contains some fine music, especially the unusual ballet music written on a Russian motif. His last dramatic composition was a light opera, entitled The Golden Web, which though unfinished at his death, was produced at the Lyric Theatre in London in the spring of 1893. Another posthumous work was the Swan and the Skylark, which was orchestrated by Sir C. Villiers Stanford, and was given at the Birmingham Festival in 1894. Beside these dramatic compositions Thomas wrote a number of delightful songs, among the best known being A Summer Night; The First Rose; Winds in the Trees; Spring is not Dead; Serenade; Hope; and Chanson d'Avril. That the list of Thomas' compositions is not longer is due to his early tragic death. In the autumn of 1891 he had a severe fall which affected his mind, and on March 20, 1892, he committed suicide by throwing himself under a train. Thomas' writings were full of promise, strong in individuality and full of poetic and dramatic feeling. He had the rare power of truly portraying the different characteristics of the dramatis personæ of his operas. This and his fine dramatic feeling made his music what it is. He is often spoken of as French in his ideas and modes of expression and having been unduly influenced by Massenet and other French composers, and this charge he himself acknowledged. He was never able to shake off the force of early impressions and training. As a man Thomas was quiet and modest and possessed of a most gentle and lovable disposition, an exceedingly sensitive nature. Had he lived he would have added much that was worthy to British music.

Thomas (tō-măs), Charles Louis Ambroise. 1811-1896.

French operatic composer, who for about twenty-five years was director of the Paris Conservatory, and held a unique position in the ranks of dramatic writers owing to his own peculiar characteristics. A man of retiring and gentle disposition, exceedingly refined and sensitive, he was greatly influenced by the prevailing modes of musical expression, and in his work reflected the tendencies of popular opinion. He was an excellent musician but as a composer was lacking in originality and force. He was born at Metz; the son of a musician, and when only about four years old began to lay the foundation for future musical study; when he was seven taking up violin and piano and showing pronounced ability for the latter instrument. In 1828 he entered the Paris Conservatory, where he studied counterpoint with Barbereau, harmony with Dourlen, piano with Kalkbrenner

and Zimmermann, and composition with Lesueur. He took first piano prize in 1829, harmony prize in 1830, and Grand Prize of Rome in 1832 for his cantata, Hermann et Ketty. For three years he was in Italy studying diligently at Bologna, Florence, Naples, Trieste, Venice and Rome, and during this time writing a trio for piano, violin and violoncello; a quartet for strings; a quintet for strings; a fantasia for piano and orchestra; a fantasia on Scotch melodies for piano; two nocturnes for piano; six caprices in the form of waltzes; a rondo for four hands for piano; three motets with organ; a requiem with orchestra, and six Italian songs. These, together with his prize cantata, Hermann et Ketty, were all engraved and printed on his return to Paris.

Stopping for a time in Vienna on his way back from Italy he arrived in Paris in 1836 and immediately set to work on composition. The following year he produced his first composition at the Opéra Comique. It was La Double Échelle, a one-act piece which brought him success. At this time it was the ambition of every composer to have his works performed at the Academy. Thomas entered the lists in 1839 with a two-act ballet written in collaboration with Benoist, entitled La Gipsy. He composed Le Comte de Carmagnola in 1841, Le Guerillero in 1843, and the two-act ballet, Betty, in 1846. With Betty the first period of his work ends, and we see him pass from the influence of Rossini, whose conventions were considered essential during the early years of Thomas' career, and of Auber who at that time was high in popular favor.

During the disturbance of 1848 Thomas served in the National Guards, and after a period of retirement from dramatic work which lasted five years, he produced Le Caïd, a three-act comic opera which on its appearance in 1849 was an immediate success and is still in the repertory of the Opéra Comique in Paris. This marks the beginning of his second period and was followed in 1850 by the three-act, Le Songe d'une Nuit d'Été, followed in 1851 by Raymond, of which only the overture has survived; by La Tonelli in 1853; La Cour de Célimène in 1855; Psyché, 1857; Le Carnaval de Venise and Le Roman

d'Elvire. Of the works of this period Le Caïd, Psyché and Raymond only, brought their author success and the others quickly sunk into oblivion. After the composition of Le Roman d'Elvire, Thomas rested for almost six years, during which time by constant study and thought he greatly enlarged his powers. Mignon, the result of this time of quiet growth, first appeared in 1866 and obtained immediate popularity. Written around the story of Goethe's Wilhelm Meister, it is full of poetic beauty and charm and contains some songs, such as Connais-tu le pays, and Adieu Mignon, and the duet between Mignon, and the harpist, which are deservedly popular. It is well known in Austria and Germany, as well as in France and is now in the opera repertory of almost every country. Two years after Mignon, Thomas produced Hamlet, for which the libretto was also arranged by Carré and Barbier. To the French public the liberties taken with Shakespeare's masterpiece were not disturbing and the opera was well received. It treats the Danish story from a quite different point of view, making Ophelia the principal character and her death scene the important scene in the opera. It is said that the opera was written especially for the Swedish soprano, Christine Nilsson, who was admirably suited to the part of Ophelia. An artistic and clever touch of local color is given by the use of Scandinavian motifs in Ophelia's songs. To the Anglo-Saxon mind, Thomas' use of a rhythmical drinking-song in lieu of the striking lines of advice to the players holds something of irrelevance and cheapness, which savors of comic opera. Except for the poetical death scene of Ophelia and the pretty ballet music, the opera contains little of permanent interest. The success of Mignon and Hamlet was such that when Auber died in 1871, Thomas was considered the musician best fitted to be his successor as director of the Conservatory where he had taught composition since 1852. He entered upon his new duties on July 6, 1871. In this position he worked conscientiously and had little time to give to composition. The opera, Françoise de Rimini and Gille et Gillotin, and the ballet, La Tempête, are the only large compositions of this time. As

director of the Conservatory he proved exceedingly efficient, improving the methods for teaching and founding a series of lectures on the history of music. Another innovation was the organization of compulsory vocal classes for the purpose of improving sight-reading, and the founding of an orchestral class. He himself wrote the exercises for the examinations. He continued his work at the Conservatory until shortly before his death on Feb. 12, 1896.

Thomas' place is high in the list of composers of the second rank, and he deserves the honor and esteem of musicians for the charm and delicacy of his work. He was not a forceful character or reformer; rather he followed along the general way, writing refined and melodious music, that in its time gave great delight to his audiences even though it did not prove lasting.

He was unceasingly industrious and showed steady progress in his work. Besides the compositions mentioned he wrote many delightful songs, among them being Le Chant des Amis; La Vapeur; L'Atlantique; Le Tyrol; France; La Nuit du Sabbat; Les Traineaux; Le Carnaval de Rome; Le Temple de la Paix; also Marche Religieuse; Messe Solennelle and Hommage à Boieldieu, composed for the unveiling of a statue by Lesueur. He was made Chevalier of the Legion of Honor in 1845, Officer in 1858 and Commander in 1868, and in 1851 was appointed member of the Institut.

Thomas, Harold. 1834-1885.

Pianist, composer and teacher; born at Cheltenham, England. At the Royal Academy of Music he studied violin under Henry Blagrove, and theory under Cipriani Potter, and he was the favorite pupil of Sterndale Bennett. He made his debut as a concert player at a Royal Academy concert in 1850, eight years later playing for the Queen at Windsor, and in 1864 he played Bennett's First Concerto at a Philharmonic concert. He was professor of piano at the Royal Academy of Music and at the Guildhall School of Music, and was immensely successful as a teacher. Among his compositions are the overture, As You Like It; overture for a comedy; Mountain, Lake and Moorland. He also wrote some piano-music and songs.

Thomas, John. 1826-

Called by the Welch, Pencerdd Gwalia, or chief of Welch minstrels; was born at Bridgend, Glamorganshire. He could play the piccolo when only four, and when eleven won a harp at an Eisteddfod. In 1840 Byron's daughter, Countess of Lovelace, became his patroness, sending him to the Royal Academy, where he remained almost eight years studying harp under J. B. Chatterton, composition under Cipriani Potter and Charles Lucas, and piano under C. J. Read. In 1851 he became harpist at the Royal Italian Opera, and during the winters made Continental tours, playing at a Gewandhaus concert at Leipsic, at Berlin, Vienna, St. Petersburg, Moscow, in France and in Italy. He was professor of harp at the Royal Academy of Music, and in 1871 became conductor of the Welch Choral Union, and on Chatterton's death succeeded him as harpist to the Queen. He has always been greatly interested in the national music of Wales and during his six years' conductorship of the Welsh Choral Union gave six concerts each year. For over twenty years he took an active part in Eisteddfodan, and in 1883 collected funds to endow a Welch Scholarship at the Royal Academy of Music. He is a member of the Royal Society of Music, the Philharmonic Society, the Academy of St. Cecilia and the Philharmonic Society of Rome, and the Royal Academy and Philharmonic Society of Florence. He wrote Llewellyn, a cantata, for the Swansea Eisteddfod in 1863 and The Bride of Neath Valley for the Chester Eisteddfod in 1860, and in 1862 he published a fine collection of Welch melodies. He has written concertos for harp and transcriptions for that instrument of Mendelssohn's Songs without Words; also many Welch patriotic songs. His cantata, Llewellyn, was given at the World's Fair in Chicago in 1893. In 1896 and 1897 he gave lectures on the Music of Wales at the Cardiff Conference. His compositions for the harp are concerto in B flat; two sets of six studies; many pieces for harp solo; concerto in E flat; duets for two harps, etc.

Thomas, Lewis William. 1826-1896.

English concert singer; born at Bath; studied singing under Ran-

degger and Bianchi Taylor, and in 1850 became lay clerk in Worcester Cathedral, and two years later master of choristers. He sang at provincial festivals at Birmingham, Worcester, Gloucester and Hereford, and in 1854 made his London debut in the Messiah at St. Martin's Hall. The following year he sang with the Sacred Harmony Society, and in 1856 on receiving an appointment to St. Paul's Cathedral he settled in London. In 1857 he sang for a short time in opera, under the direction of Randegger, and that same year became gentleman of the Chapel Royal, which position he held until 1887. He was editor of The Lute for several years, also musical critic on the Daily Telegraph and Musical World.

His son, Henry W. Thomas, was born at Bath in 1848, and became professor of singing at the Royal Academy of Music and the Guildhall School of Music, and his son, Frank L. Thomas, is organist and conductor at Bromley.

Thomas, Theodore. 1835-1905.

Theodore Thomas was a self-educated musician, who by ceaseless industry and a constant maintenance of highest artistic standards became the first American orchestral conductor, and, according to some authorities, the first conductor of his time. Not only did he create orchestras of the greatest efficiency and interpretative ability, but he created the audience as well, for at the time when his work began, music of the kind he wished to play was almost unknown and unappreciated in America, and it was necessary to create a demand for it. The mission that he undertook has been nobly accomplished and love of great music is steadily growing throughout the country.

Theodore Thomas was born at Esens, East Friesland, Oct. 11, 1835. He was taught violin by his father, and is said to have played in public when six years old. Soon after the family's removal to America, in 1845, he began to play in an orchestra, and in 1849 he made his first concert tour, going through the South, and on his return to New York in 1850 he became soloist in concerts given by Dodsworth's performers, or played in theatre orchestras under Eckert or Arditi. In 1854 he was elected to the New York Philharmonic Society. In

1855 William Mason organized chamber-concerts, which afterward became famous as the Mason and Thomas Chamber concerts, and which had great influence on this form of music. The performers were William Mason, pianist; Theodore Thomas, first and Joseph Mosenthal, second violin; George Matzka, viola, and Carl Bergmann, cellist, later replaced by Frederick Bergner, one of the ablest cellists of the time. Thomas was the leading spirit in these concerts until they were given up in 1868. Besides the chamber-concerts Thomas did much other work. In 1856 he conducted a series of sacred concerts at the City Assembly Rooms. In 1857 and 1858, under the management of Ullmann, the impresario, he made concert tours with Thalberg, the pianist, and finally succeeded Anschütz as conductor of Ullmann's opera orchestra. He severed his connection with this company in 1861.

During these years of varied labor as orchestra conductor and concert player Thomas had reached the conviction that his true life-work lay in cultivating the public taste for orchestra music, and with characteristic zeal and energy he set about accomplishing it. Calling together the best orchestral players of New York, he laid his plan before them, and asked their support and coöperation. The result was an orchestra of about sixty men entirely under his control, with which he gave initial performances at Irving Hall in 1846, and also the first series of Symphony Soirées. The following winter more concerts were given, and in 1866 the famous Summer Night concerts had their beginning at Terrace Garden. These delightful concerts attained an immediate popularity, which lasted as long as they were given. During the season of 1866 and 1867 the number of concerts was increased and they were given in Steinway Hall. Thomas also led the concerts of the Brooklyn Philharmonic Society. The second series of Summer Night concerts was given under the conductorship of George Matzka and F. J. Eben, Thomas being in Europe, and attracted such audiences that a concert hall was built in Central Park Garden, which was opened with the first Summer Night concert of 1868.

Although all of Mr. Thomas' undertakings had been artistically successful

the financial results had not always been so good, and he decided on prolonged concert tours as the best method of meeting expenses of a large orchestra. Accordingly he organized a permanent orchestra in 1869, and made his first tour, beginning at Boston and going as far west as Chicago and St. Louis. This tour was immensely successful and a similar arrangement was followed for many years after, with ever-growing success and ever-increasing appreciation on the part of his audiences. The Summer concerts were continued, and in 1876 Mr. Thomas was made director of music at the Centennial Exposition, but this work proved unsuccessful, owing to lack of popular interest. In 1873 were inaugurated the Cincinnati Musical Festivals, which Mr. Thomas directed for so many years and by which he so greatly raised the standard of American musical appreciation. These festivals put him closely in touch with music in the West, and in 1878 he accepted a position as musical director of the newly organized Cincinnati College of Music, in the hope that this would afford him the opportunity he wished to educate public taste in America. Unfortunately Mr. Thomas' ideals and those of the governing body of the school were not in harmony, and his connection with the college lasted only two years. In 1880 he returned to New York and resumed his work as conductor of the Brooklyn and New York Philharmonic Societies, giving musical festivals in New York and Chicago in 1882 and making a tour to the Pacific Coast in 1883.

About 1888 another crisis came in Mr. Thomas' life and work. For twenty years he had spent the winter seasons traveling with his orchestra, since there was no hall in New York which could accommodate it. The hardships of travel and the lack of opportunity for rehearsal made it hard for him to retain his high standard and he felt that his work was not progressing. It is not surprising that when Chicago, organizing an orchestra of eighty-six members in 1890, offered him the conductorship he should come West and begin anew. His work with this organization is well known, and the orchestra which he developed shows what he accomplished. Two years after coming to

Chicago he was given charge of music at the World's Columbian Exposition, but this work, like that at the Centennial, was only partly successful, owing to the indifference of the people. In 1904, when Thomas was almost seventy years old, the object of his life-work was accomplished. On Christmas Eve, 1904, the magnificent hall built by the people of Chicago for his orchestra was finished, and he conducted the dedicatory concert. It was the last time he wielded the baton. Attacked by pneumonia, he died at daybreak, Jan. 4, 1905.

In a sense the work of Theodore Thomas was finished. He had firmly established an orchestra of the very first rank, and he had awakened an appreciation of the best music in the minds of American people. But in a broader sense his work will never be finished; the ideals he has awakened and the knowledge he has implanted will bring increasingly great results in years to come. The reasons for his great success are embodied in his musical creed: "To endeavor always to form a refined musical taste among the people by the intelligent selection of music; to give, in order to accomplish the desired results, only standard works, both of the new and old masters, and to be thus conservative and not given to experimenting with the new musical sensations of the hour. I may exemplify this further by saying that, while Berlioz, Liszt, Rubinstein, Brahms and others may be, and will be given, such masters are never allowed representation to the exclusion, even in a degree, of Beethoven and Mozart. Nor would the first mentioned be permitted on the program if the great symphonies were not thoroughly understood by the public."

Theodore Thomas' success as a conductor was greatly augmented by his genius for arranging orchestral programs, a genius so great that his programs are everywhere recognized as models of their kind. He also had remarkable ability for adapting and arranging music for orchestral performance. His best work in this line is probably his arrangement of Bach's Passion Music; his adaptation of andante and variations of the Kreutzer Sonata; his arrangement of Chopin's Polonaise in A flat and his Funeral March; Schubert's Erl King, and Schumann's Traumerei. He re-

ceived the degree of Doctor of Music from Yale in 1880 and from Hamilton College in 1881, and was an honorary member of the Italian Society of Artists at Milan and of Verein Beethoven Haus in Bonn, and he founded and was president of the Wagner Verein of New York in 1872. His excellent musical library is now in Newberry Library of Chicago.

Thomé (tō-mā), Francis. 1850-

Composer and teacher; born at Port Louis, Mauritius. From 1866 to 1870 he studied at the Paris Conservatory, taking piano of Marmontel and theory of Duprato. He lives in Paris as a teacher, composer and critic. He has set to music Roméo and Juliette; and the Mystery, L'Enfant Jésus. He has written a symphonie ode, Hymn à la nuit. He has published vocal melodies, romances, and many refined and elegant piano-pieces, among them Arlequin et Columbine; Scaramouche; Simple Confession; and Papillons Roses.

Thompson, Will L. 1847-

American writer of songs; born in Beaver County, Pa. Received his general education at East Liverpool, Ohio; then went to Boston to study music in the Boston Music School and Boston Conservatory of Music from 1870 to 1875. He then went to Leipsic for some time. About 1875 he organized a publishing business at East Liverpool, Ohio, where he is now living. He has written many songs, both sacred and secular, of which perhaps the best known is the hymn, Softly and Tenderly Jesus is Calling. Others are the quartet, Come Where the Lilies Bloom; Gathering Shells on the Seashore; Moonlight Will Come Again; and Drifting With the Tide. He has contributed to many American song collections and has published Thompson's Class and Concert, and Thompson's Popular Anthems.

Thomson (tôn-sôn), César. 1857-

Remarkable French violinist; born at Liège. He began the study of violin under his father; then, entering the Liège Conservatory, studied under Jacques Dupuis until he was twelve, and, having learned all the local Conservatory could offer, went to Léonard, Vieuxtemps, Massart and Wieniawski. After traveling through Spain and Italy, when only eighteen years old, he became violinist to Baron de Derwies, at Lugano, and played in the private orchestra conducted by Müller-Berghaus. He became leader of the Bilse Orchestra at Berlin, and, after playing at Brussels in a musical festival in 1882, he became, by royal appointment, professor of violin at Liège Conservatory, where he served until 1897, succeeding Ysaye as professor of violin of Brussels Conservatory in 1898. He has toured throughout Europe, and during 1894 and 1895 was in the United States. His playing is remarkable, especially in the double-stops, and he is one of the few violinists who plays Paginini's music. He has almost absolute mastery over his instrument.

Thomson (täm'-sŭn), George. 1757-1851.

Scotchman, who spent years in collecting and revising the music of Wales, Ireland and Scotland. Born at Limekilns, Edinburgh. He was secretary to the Board of Trustees for the Encouragement of Arts and Manufactures in Scotland, and during this time collected the music of Ireland, Scotland and Wales. With the greatest care he had accompaniments and arrangements written by some of the finest musicians, among them being Beethoven, Kozeluch, Haydn and Pleyel, with words written to many of them by Burns. He died at Leith. He completed a vast amount of work; six volumes of Scotch songs, of which volume one of the first edition was all by Pleyel, volume two by Kozeluch, volumes three and four by Haydn, volume five by Haydn and Beethoven, and volume six by Haydn, Kozeluch, Beethoven, Bishop and Hogarth. Of the Welsh melodies which he collected, volume one is by Haydn and Kozeluch, volume two by Haydn, Kozeluch and by the two in conjunction, and volume three by Haydn and Beethoven. There were also two volumes of Irish airs and twenty Scottish melodies.

Thomson, John. 1805-1841.

First Reid professor of music at Edinburgh University; son of a well-known divine; born at Spronston, Roxburgh. Thomson met Mendelssohn when that great musician vis-

ited Edinburgh in 1829 and renewed the acquaintance later, when he went to Leipsic to study with Schnyder von Wartensee. During his student days there he also met Moscheles and Schumann and other great musicians of that period. In 1839 he was made first professor of music at Edinburgh University and in February of 1841 he gave the first Reid concert, for which he wrote a critical analysis of the program for the book of words that is probably the first example of an analytical program. He died in May of that year, six months after his marriage to a daughter of John Lee, principal of the University. His compositions are three operas, The House of Aspen; The Shadow on the Wall; and Hermann, or The Broken Spear, of which the two former were produced at the Lyceum and enjoyed long engagements. He published The Vocal Melodies of Scotland, with symphonie and accompaniment by John Thomson and Finlay Dunn, and wrote many songs, of which the best known are Harold Harfägor; The Pirate's Serenade; and The Arab to His Steed.

Thooft (tooft), Willem Frans. 1829 1900.

Dutch composer; born in Amsterdam; studied piano at Delft under J. A. Klerk; then went to The Hague for further instructions of Karel van der Voes and of Joseph Dupont in composition. In 1852 he went to Leipsic Conservatory and became a pupil of Richter and Hauptmann. He went to Paris for a short time in 1855; then settled in Rotterdam, establishing German Opera there in 1859. He has written the opera, Aleida von Holland; an overture to Die Jungfrau von Orleans; the symphony cantata, De Krooning van Keizer Karel V.; a fantasia for orchestra called Freud und Leid; sonatas for piano; songs, and a trio for piano and strings; and the prize choral symphony, entitled Charles V.

Thorndike, Herbert Eliot. 1851-

Bass-singer of unusual ability; born at Liverpool, England. He received his general education at Woolwich Academy and Cambridge, but even while in the University manifested his musical ability by gaining first barytone prize at the Crystal Palace National Music Meeting in 1873. He

went to Milan and studied singing with Francesco Lamperti for four years, and on his return to England took up oratorio and singing in English with C. H. Deacon and Albert Randegger. He made his debut at the Cambridge University Musical Society in 1878, and since then has been heard in concerts of the Bach Choir and the Popular concerts, and has sung at Norwich Festival. He appeared at Drury Lane during 1887 in Hervé's Frivoli. His voice is a bass of unusual compass, which he manages excellently. To him we owe the introduction to the English public of Schubert's Wehmuth and Waldesnacht.

Thorne, Edward Henry. 1834-

Teacher of piano and a church composer; born at Cranborne, Dorset, England. He was apprenticed to Sir George Elvey at St. George's Chapel, Windsor, and in 1852 was made organist of the Parish Church of Henley-on-Thames, going from there to Chichester Cathedral, where he was organist about eight years, resigning in 1870. He removed to London, where he immediately became organist at St. Patrick's, Brighton, going to St. Peter's, Cranley Gardens, three years later, and removing thence to St. Michael's, Cornhill, in 1875. He has played the organ at St. Anne's, Soho, since 1891, besides conducting St. Anne's Choral and Orchestral Societies. He is an excellent piano teacher and gives recitals in London and other cities. He has written much church-music: Magnificat and Nunc Dimittis; 125th, 67th and 57th Psalms for tenor solo, chorus and orchestra; Funeral March; Festival March; six books of voluntaries for organ; toccata and fugue, anthems and services; for piano, sonata and romance for piano and cello; suite for piano and clarinet; two trios for piano and strings; overture, and sonata for piano and violin.

Thuille (too-ē'-lĕ), Ludwig. 1861-1907.

Composer of the modern school; born at Bozen, in the Tyrol. After studying counterpoint and piano with Joseph Pembaur at Innsbruck he went to the Munich Music School, from 1879 to 1883 studying composition with Rheinberger and piano under Carl Baermann, the celebrated pianist. In 1883 he became teacher of piano

and theory at this institution, and in 1891 was made Royal professor of music. He was also conductor of the local Liederhort. He died in Munich in February, 1907. His opera, Theuerdank, won the Luitpold prize in 1897, and his opera, Lobetanz, was well received, as was also the romantic opera, Gugeline. Other compositions are the Liedercyclus; Von Lust und Lied; an organ sonata; a sonata for piano and violin; three piano-pieces; a sextet for piano and wind-instruments; male choruses and songs; the Symphonic Festival March, opus 38, written shortly before his death, which shows the influence of his friendship with Strauss.

Thurner (toor'-nĕr), Friedrich Eugen. 1785-1827.

Oboe virtuoso; born at Mömpelgard, Würtemberg; after studying under Ramm in Munich, lived for a while at Offenbach, and in 1805 joined the orchestra of the Duke of Brunswick. Two years later he entered the service of King of Cassel, and in 1813 he began to make extensive tours of Germany, playing at Frankfort under Spohr, and going to Holland in 1818. Owing to frequent attacks of insanity he was placed in an asylum in Amsterdam, where he died. He published several compositions, among them sonata for horn and piano; three symphonies; four concertos for oboe; overture; trio for oboe and two horns; four quartets for oboe and strings; duos for oboe and piano; rondos and divertissements for oboe with string quartet.

Thursby, Emma Cecilia. 1857-

One of the leading concert-singers of America; born in Brooklyn. Her general education was received at Moravian Seminary at Bethlehem, Pa. Her early musical training was given her by Julius Meyer and Signor Errani, of New York, and Madam Rudersdorff, of Boston, and in 1873 she went to Milan to study under San Giovanni and Lamperti. She returned to this country and made a most successful debut at Plymouth Church, and in 1875 signed an engagement to sing at the Summer Night concerts of O. S. Gilmore, with whom she afterwards traveled through the United States and Canada. For a time she sang at Dr. Taylor's Church in New York at a salary of three thousand dollars a year. She made her London debut at a Philharmonic concert in 1878 with such success that she was engaged to sing again that season. She remained in England throughout the following year, singing at the Popular concerts and the Crystal Palace and even Leslie's Choir, and during the summer she appeared in Paris and the French provinces. In 1880 and 1881 she toured Europe, singing in Austria, Belgium, Germany, Holland, Norway, Denmark and Spain. On returning to America she made a tour through the United States and Canada, and during her last concert tour in this country she was soloist for Theodore Thomas' Orchestra. In 1903 she gave concerts in Japan and China. Her voice is a soprano of a remarkable range and beauty of timbre, which she manages most skilfully.

Tichatschek (tēkh'-ät-shĕk), Joseph Alois. 1807-1886.

German tenor of excellent ability; born at Ober Weckelsdorf, in Bohemia. He abandoned the study of medicine for singing, and was trained by Ciccimara, a noted Italian singing-teacher. In 1830 he sang in the chorus at the Kärntheurthor Theatre, working up into parts like Idreno, Robert, and Alphonse in Semiramide. After singing for two years in Gratz he returned to Vienna as principal tenor, and in 1837 made his Dresden debut as Gustavus III., in Der Maskenball, and scored an immense success. He continued to sing at Dresden until his retirement from the stage in 1870 and appeared in a great many different roles, among them Robert, Tamino, Gustavo, Tannhäuser, and Rienzi, of which he created the last two. He appeared for a few nights during 1841 at Drury Lane in London and afterward at Manchester and Liverpool, receiving very favorable notice from an English critic. He died in Dresden.

Tiersch (tērsh), Otto. 1838-1892.

Teacher of singing; born at Kalbsrieth, in Thuringia; studied under Töpfer at Weimar, then with Bellermann, Erk and Marx at Berlin. He taught singing at Stern's Conservatory in Berlin and later as a private teacher in that city, and he wrote many treatises on the art of singing and the discoveries concerning acous-

tics which Helmholz and other musicians and musical theorists have made. Among these writings are Elementarbuch der musikalischen Harmonie und Modulationslehre; System und Method der Harmonielehre; Kurtzes praktisches generalbass Harmonielehre; Kurtzes praktisches Lehrbuch für Kontrapunkt und Nachahmung; Notenfibel; Allgemeine Musiklehre; Rythmik, Dynamik und Phrasierungslehre; Lehrbuch für Klaviersatz und Akkompagnement; and other works; also the articles on harmony on Mendel's Conversationslexikon.

Tiersot (tĭ-ĕr'-sō), Jean Baptiste Elisée Julien.

One of the most competent of contemporary French critics and a writer on musical subjects; born at Bourg, Bresse, France. He went to the Paris Conservatory in 1876, studying under César Franck, Massenet and Savard. Since 1883 he has been sub-librarian at the Conservatory. Among his many interesting writings on musical subjects are Leçons élémentaires de lecture musicale; Les Nouvelles découvertes de Delphes; Musique antique; Histoire de la chanson populaire en France, which was awarded the Bordun Prize in 1885. His compositions are many orchestral rhapsodies on popular airs and songs; and Hellas, for solos, chorus and orchestra.

Tietjens (tēt'-yĕns), Therese Johanne Alexandra. 1831-1877.

Soprano, who occupied a high place in the estimation of the British public, before whom she sang for years. Born at Hamburg, of Hungarian parentage. From early childhood her beautiful voice was trained for singing in opera, and when only eighteen she appeared as Lucrezia Borgia at the Hamburg Opera, scoring an immediate success. She sang next at Frankfort, and in 1856 filled an engagement with the Vienna Court Opera. Mr. Lumly engaged her for his last season at Her Majesty's in 1858, and her London debut there as Valentine in Les Huguenots was a tremendous success. She settled in London and continued to sing at Her Majesty's during the successive managements of Mr. E. T. Smith and Colonel Mapleson, and after the theatre was burned in 1867 she sang with Mapleson's Company at Drury Lane.

She sang at Covent Garden during the joint management of Mapleson and Gye in 1869 and 1870 and in Drury Lane in 1871. In 1876 she came to the United States, and died the following year. Not only in opera was she well known but in oratorio as well she enjoyed a deserved popularity. Her soprano voice had the velvety softness and richness of a mezzosoprano and was well suited to dramatic religious music. Her acting was earnest and intelligent. She was majestic and dignified and well suited to the heavier operatic roles, although she undertook the lighter ones as well, and rendered every piece in her repertory with painstaking care. Her conscientiousness and kindliness made her a great favorite with the public. Among the many roles in which she appeared may be mentioned Semiramide; Amalia in Un Ballo en Maschera; Fides; Fidelio; Lucia; Margherita; Medea; Norma; Iphigenia in Tauris; and Ortrud in Lohengrin.

Tilborghs (tĭl'-bôrgs), Joseph. 1830-

Flemish theorist; born at Nieuwmoer. At the Brussels Conservatory he studied composition with Fétis and organ with Lemmens, and in 1882 he became professor of organ-playing at Ghent Conservatory and began to teach counterpoint at the Antwerp Music School. He has writen compositions for the organ and motets with organ accompaniment.

Tilman (tēl'-män), Alfred. 1848-1895.

Pianist and composer of church-music; born in Brussels, studying at the Conservatory in that city from 1866 to 1871 and in 1870 winning first prizes for counterpoint, fugue and piano. He died in Brussels. His compositions are The Requiem for Queen Louise Marie of Belgium; cantate patriotique; a cantata called La Siréne; Marnix, a scene for a bass voice; Chant Sacré and Te Deum Solennelle; also a collection of twenty-four vocal fugues for two and three voices; a quartet for horns; and several choruses.

Tilmant (tēl-măñ), Théophile. 1799-1878.

Conductor, whose zeal and enthusiasm made him remarkably successful in his profession; was born at Valenciennes. He received his education at the Paris Conservatory, taking first

prize for violin-playing in Rodolph Kreutzer's class in 1818. In 1828 the Société des Concerts was formed, and he was made vice-conductor, and in 1834 he held a similar post in the Italian Theatre, becoming chief conductor in 1838 and retaining this position for eleven years. In 1849 he succeeded Labarre in the conductorship of the Opéra Comique, which excellent position he held for almost twenty years, and from 1860 to 1863 he also led the Conservatory concerts. His services were rewarded by the Legion of Honor in 1861. In 1868 he gave up his work at the Opéra Comique, retiring to Asnières, where he died ten years later. In 1838 he founded a quartet society, which was deservedly popular and of which his brother, Alexandre, was the cellist.

Alexandre Tilmant was born at Valenciennes in 1808. He played in the Conservatory concerts, founded under Habeneck in 1828, and was also violoncellist at the Italian Theatre.

Timanoff (tē'-män-ôf), Vera. 1855-

Russian pianist; noted for the brilliancy of her execution; was born at Ufa, where she received her early musical education under L. Nowitzky, progressing so rapidly that in her ninth year she appeared in public. She studied with Anton Rubinstein and with Tausig at Berlin, and was a pupil of Liszt at Weimar. She lived at St. Petersburg, Prague and Vienna successively, and made her London debut at the Promenade concerts at Covent Garden in 1880, where she made a brilliant success in a series of six concerts. The following year she played at a Philharmonic concert, rendering Chopin's concerto in F minor with great brilliance, and in 1882 she played Liszt's Fantasia on The Ruins of Athens at the Crystal Palace. Shortly afterwards she gave a concert, at which she played compositions by Liszt and her countrymen, Rubinstein and Moskowski. She has an excellent reputation throughout the Continent and in England as a brilliant and artistic player.

Timm (tĭm), Henry Christian. 1811-1892.

Pianist and choral conductor, who had much influence on early music in New York; was born at Hamburg, Germany, where he studied harmony and piano with Albert Methfessel and Jacob Schmitt. In 1828 he made his debut as a pianist under the direction of Methfessel and he played trombone in the Stadttheatre Orchestra, then under the leadership of Carl Krebs, who was also his manager for several concerts in which, with Jacob Schmitt, he played two pianos. He came to the United States in 1835, and, after giving concerts at Boston, Newburyport and Salem, he went to New York. For a time he was second horn in the Park Theatre Orchestra and organist of Grace Church. Then he went to Charleston, South Carolina, as musical director. He went to New York and became chorusmaster at the new Opera House in Church Street. He became organist at St. Thomas' Church on Broadway, near Eighth Avenue, and served in that capacity at All Souls on Fourth Avenue; but it is in connection with the New York Philharmonic Society, of which he was president from 1847 to 1864, that he had most influence on music. He was director of the Musical Institute, which had a chorus of one hundred and twenty and an orchestra of sixty, and gave oratorios and cantatas of the great masters of classic and modern schools. It was largely due to his efforts that in 1849 the choral societies of New York united into what became the greatest choral society of its time. He was well known as a teacher of piano and harmony. He wrote some excellent transcriptions of classic pieces, notably Weber's Invitation à la valse; two of his Grand Sonatas; two of Clementi's sonatas; Wollenhaupt's Cinq morceaux en forme d'étude; Mendelssohn's As the Heart Pants; and Spohr's Last Judgment. He composed a grand mass in F, for solos and chorus; canons, transcriptions for two pianos; two of Bach's preludes and tarantelle, and variations for two pianos; four part-songs, without accompaniment.

Tinctoris (tĭnk-tôr'-ĭs), Johannes.

Theorist and musical writer of the Flemish School; born at Nivelle, in Brabant, about 1434. He was well educated, having taken the degree of Doctor in both Law and Theology, and after entering the priesthood he became canon at Nivelle. He went to Naples, and is supposed to have taught there before he became cantor and chaplain to Ferdinand of Ara-

gon, who esteemed him highly. He founded a music school at Naples, composing and writing many theoretical works, also the first musical dictionary of which we have any knowledge. He returned to Nivelle in 1490 and died there about 1520. He is not particularly important as a composer, and none of his compositions has been published, but as a theoretical writer and author of the dictionary he is deserving of honor. He wrote in Latin and his treatises show a forceful and cultured mind. Some of them are Liber imperfectionum notarum; Complexus effectuum musices; Expositio manus; De notis ac pausis; Super punctis musicalibus; Tractatus alterationum; and many others.

Tinel (tē-nĕl'), Edgar. 1854-

One of the most important contemporary Belgian musicians; born at Sinay, East Flanders, March 27, 1854. His father was a schoolmaster and organist, who took great care with his education and gave him the first organ training. Tinel studied at a music school in a nearby city, and at last went to Brussels, where Fétis treated him with great kindness and where, at the Conservatory, he received instruction of Bressin, Mailly, Michelot and Samuel and where, in 1872 and 1873, he took prizes for piano-playing. During his student days he had to cope with poverty, and while in Brussels he partly supported himself by teaching piano and singing in choirs, although he still continued to study theory under Kufferath and Gevaërt. During a journey to Germany he made the acquaintance of Raff, and decided to devote himself wholly to composition. In 1877 he won the Grand Prize of Rome for a cantata entitled Klokke Roland, which was performed at the Royal Belgian Academy with pronounced success. This interesting composition has for its subject the great bell of Ghent which clangs out the warning of war and of fire or rings in celebration of Flemish victories. During his subsequent travels through France, Germany and Italy he became much interested in church-music. He wrote a book on Gregorian Modes, containing many advanced ideas, among them the Wagnerian theory that words and music should be harmonious in idea. This excellent book received much

notice and recognition, and was the means of obtaining for its author the position of director of the Sacred Music School at Malines. About this time overwork brought on illness and made it necessary for Tinel to undergo two operations. A third was advised, but the composer would not consent to this until he had finished his oratorio, St. Francis. In the interest and enthusiasm of composition he completely regained his health. This oratorio is an excellent piece of composition. Its subject is St. Francis of Assisi, founder of the Franciscan Brotherhood, and it is divided into three parts, the first treating of the early life of St. Francis at the gay Italian Court, his walk through moonlit lanes after a feast, and the hearing of a heavenly voice; the second part deals with his life as a monk and introduces choruses of spirits and an almost literal translation of the song to poverty accredited to St. Francis; the third part gives his death and apotheosis. The style of composition varies greatly from the strictly contrapuntal to the elaborately orchestrated. This oratorio was an immediate success. It came out in 1888 and was performed fourteen times in the city of Malines, in Brussels and through Germany. Its first English production was at the Cardiff Festival, when the composer himself conducted. Another oratorio, St. Godelive, is in the freer style and is not so great as St. Francis. Other writings are the mass for the Holy Virgin of Lourdes; three orchestra pieces for Corneille's Polyeucte; Kollebloemen for solo, chorus and orchestra; De Drie Ridders; much sacred music; songs; and piano-music. This composer is little known in England and America and has spent most of his time in Belgium, where for many years he has been inspector in the state music schools and where he is now professor of fugue and counterpoint in Brussels Conservatory.

Tirindelli (tē-rĭn-dĕl'-lē), Pietro Adolfo. 1858-

Italian violinist and composer; born at Conegliano. After studying at the Milan Conservatory from 1869 to 1876 he was for two years the pupil of Boniforti. After conducting a band at Gorizia for three years he went to Grün in Vienna and in 1883 to Massart in Paris . In 1887 he became

JOHN PHILIP SOUSA

Born in Washington, D. C., 1856. Sousa occupies a unique position in the world of music. While his compositions are designated popular music, they are admitted to be good music. In Germany his music is held to be so typically American that it is played on international occasions.

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professor of violin in the Liceo Benedetto Marcello in Venice and in 1893 he was made director. He conducted the Giuseppe Verdi Orchestra at Venice, and in 1895 he played with the Symphony Orchestra at Boston. He was made cavaliere in 1894. He has composed a one-act opera, L'Atenaide, produced at Venice in 1892, and some excellent songs; piano, and piano and violin-music.

Todi (tō'-dē), Luiza Rosa de Aguiar. 1748-1793.

An opera-singer, contemporary to Mme. Mara, whose rival she was with the Parisian public in 1783; was born in Setabul, Portugal, in 1748. Her musical education was under the care of David Perez at Lisbon. In 1777 she sang in Paisiello's Dne Contesse in London with only moderate success, but her performance of the same composer's Olimpiade at Madrid was enthusiastically received, and her singing at Paris and Versailles the following year was much applauded. She went to Lisbon, but appeared in Paris again in 1781. She was engaged at the Berlin Opera in 1782, but failed to please critical Frederick the Great, and the following year returned to Paris, where she sang in the Concerts Spirituels and became so popular that two factions sprang up in Paris, the Todistes and the Maratistes, composed of those who favored Todi or Mara as the greater singer. After her triumphs in Paris she went to Berlin, and was asked to remain, but she had already signed a contract to sing in St. Petersburg, where she stayed until 1786. In that year Frederick Wilhelm II. engaged her to sing at Berlin. She retained this position until 1789, then returned to Paris, where she sang in a scena entitled Sarete alfin contenti, composed for her by Cherubini. She returned to Lisbon in 1792 and died there. During her engagements in Russia she formed a remarkable intimacy with Empress Catherine, over whom she is said to have had great influence. She sang in Neumann's Medea, Reichardt's Andromeda, Sarti's Armida, and many other important roles.

Tofts, Mrs. Catherine.

Beautiful and charming soprano; was the first Englishwoman to appear in so-called Italian Opera. Her first appearance occurred at a concert at

the theatre in Lincoln's Inn Fields. When Italian Opera was introduced into England Mrs. Tofts became a member of the company, singing her part in English, while others sang theirs in Italian. She continued to sing until 1709, when her mind gave way. She afterward recovered and was married to Mr. Joseph Smith, English Consul to Venice. She had a fine soprano voice and was beautiful and imposing, but her disposition was prodigal and capricious. During the time that her mind was affected she held the delusion that she was a queen. She appeared in roles in Camilla, Rosamond, Arsinoë, and in Thomyris and Love's Triumph.

Tolbecque (tôl'-bĕk), Auguste. 1830-

Son of Auguste Joseph, the violinist; born in Paris. He studied at the Conservatory, taking first violoncello prize in 1849. From 1865 to 1871 he taught at Marseilles Conservatory and afterwards became violoncellist at the Conservatory concerts. Skilled in restoring old musical instruments, he sold a collection he had formed to the Conservatory at Brussels in 1879. He has written some excellent compositions for his instrument, the most important being a fine collection of exercises and mechanical studies, entitled, La Gymnastique du Violoncello. A comic opera by him was produced at Niort in 1895 with great success.

His son, Jean, was born at Niort in 1857. He also took a prize for violoncello at the Paris Conservatory in 1873. He has studied organ under César Franck.

Tolbecque, Auguste Joseph. 1801-1869.

Excellent violinist; born at Hanzinne. At the Paris Conservatory he studied with Rodolphe Kreutzer, taking first violin prize in 1821, and afterward acquiring some reputation as a virtuoso. He was an original member of the Society of Conservatory Concerts and first violinist at the Opera and Conservatory concerts, and played several seasons at Her Majesty's Theatre in London. He died in Paris.

Tolbecque, Jean Baptiste Joseph. 1797-1869.

Born at Hanzinne; became famous as a conductor and composer of

dance-music, conducting at Court balls during the reign of Louis Philippe and leading at the Tivoli and other public gardens then at the height of fashion. He studied violin at the Paris Conservatory under Rodolphe Kreutzer and composed under Reicha, and entered the orchestra of the Italian Opera in 1820. He composed Charles V. at Dugueschin with Gilbert and Guiraud, and the three-act ballet, Vert-Vert, with Deldevez, beside a number of excellent galops, quadrilles, and valses. Until the coming of Musard he was the favorite conductor of dance-music. He was a member of the Society of Conservatory Concerts from its establishment in 1859.

Tomaschek (täm'-ä-shĕk), Johann Wenzel. 1774-1850.

Pianist and eminent composer; born at Skutsch, Bohemia. In a family of thirteen he was the youngest son, and, owing to the sudden failure of his father's business, his education was provided for by two of his elder brothers, a priest and a public official. He was first sent to Chrudin, where he studied violin and singing under Wolf, then to the Minorite School at Iglau, where he became a chorister and studied theory under Friar Donat. When his voice changed in 1790 he went to Prague to study law and philosophy at the University, and gave all his spare moments to the study of music as presented in the works of Kirnberger, Marpurg, Matheson, Türk and Vogler. He also familiarized himself with the works of Mozart and Pleyel. In 1793 he left the University and turned his attention entirely to music. In 1798 he first came under the influence of Beethoven. Count George von Bucquoy de Longeval became his patron, making him composer to his household, with a liberal salary. He went occasionally to Vienna, and in 1814 made a visit to Beethoven. In 1823 he was married to Wilhelmine Ebert, sister of Egon Ebert the poet, and left the house of Count von Bucquoy, although still retaining a salary from him. His home became the meeting-place of all the musicians of Prague. He was a genial and kindly host, although apt to be autocratic and intolerant and impatient of the opinions of others. He died in 1850 and was buried in the Koscher Churchyard

near Prague. As a composer, Tomaschek is worthy of far more attention than he has received of late years. His compositions show a technical excellence that merits study and that exercised considerable influence on the works of such a musician as Robert Schumann. He wrote some excellent church-music, including several requiems and the Missa Solennis in E flat, Te Deum and hymns. Of his operas the two-act Seraphine, oder Grossmuth und Liebe was given successfully at the National Theatre at Prague, but he would never allow two other operas, Albara and Sakuntala, to be put on the stage. For orchestra he wrote two concertos for piano and orchestra; overture in E flat; a symphonie in C, one in D and one in E flat; also Phantasie und Pathetische Sonate for piano; Grand rondeau in G; fifteen rhapsodies in three books; fantasie for harmonica and much chamber-music including the quartet in E flat for piano and strings. Of his many songs, nine books are to poems by Goethe, which he read to the poet himself at Eger; others are six books of Bohemian songs; Schiller's Elegie auf den Tod des Jünglinges, An Laura, Leichenphantasie; Der Taubstumme; Marians Abschied von Frankreich, for solo; Gellert's Busslied; Pichler's Die Entstehung der Cisterciensерabtei Hohenfurth, and many others. It is unfortunate that he was contemporary with Beethoven, for the works of the master overshadowed his lesser writings and caused them to be forgotten. Besdes being a composer and an excellent teacher he was a performer of no mean powers on piano and organ.

Tomasini (tō-mä-sē'-nē), Luigi. 1741-1808.

Italian violinist and conductor; born at Pesaro; entered Prince Eszterházy's service and continued there until his death in 1808. He was chamber violinist and concertmaster to Prince Paul Anton at Eisenstadt, Hungary, and became intimate with Haydn, who was composer to the Prince. In 1790 he received a pension from Prince Nicholas, who succeeded Prince Paul Anton; but he continued to work until his death. In Vienna in 1775 he played at a concert of the Tonkünst-

ler Societät, to which he had belonged since its organization. He was greatly admired by Haydn, who wrote quartets and concertos for him to play, and who probably taught him composition. He wrote two violin concertos with orchestra; duos concertants for violin; twelve quartets for strings; twenty-four divertissements for barytone, violin and cello. He had two talented sons. His son Luigi, born at Esterhazin in 1779, became an excellent violinist, playing in the chapel and appearing at Tonkünstler concerts in 1796 and 1801, and at Ausgarten concerts in 1806. Of wild and lawless disposition he was forced to flee in 1808 for marrying a singer in the chapel without the Prince's consent, and he then secured an appointment as concertmaster to the Duke of Mecklen-Strelitz. He and his wife appeared in Berlin in 1812 and in Vienna in 1814.

Tomassini, Anton. 1775-1824.

Born in 1775 at Eisenstadt; played viola as an amateur in the chapel at Eisenstadt from 1791 to 1796, afterward becoming a regular member. He became leader of the band at Eisenstadt in 1820 and died four years later. He also was a member of Tonkünstler Societät.

*** Tombelle (tôn-bĕl), Fernand de la 1854-**

Noteworthy composer and performer on piano and organ; born in Paris, of excellent and cultured parents. When only five years old could play the piano surprisingly well. He studied at the University and later in the faculty of Droit at Paris. His musical studies were under the care of Guilmant, who taught him harmony and organ and acquainted him with the masters of the Sixteenth Century. At the Conservatory he studied under Theodore Du Bois, who taught him fugue, counterpoint and composition. Greatly inspired by Saint-Saëns he studied the classics under this master with great thoroughness. He won a series of prizes offered by the Society of Organists and was twice awarded the Wolf grand prize for symphony. His remakable talent as a composer for organ caused him to be chosen to compose the inauguration piece for the great organ in the Auditorium at

Chicago. He is an excellent performer on piano and organ and is often heard at the Capitol and at the Church of the Madeleine, where he sometimes replaced Du Bois. Among his compositions are two series of organ-pieces; several suites for orchestra; a fantasy for piano with orchestra; two quartets and a trio, a number of choral scenes and several sets of songs, among them a fine collection entitled Songs and Reveries. Many of his choral scenes are entire poems to which he has written the words as well as the music. Some of his organ works have been performed at the Trocadéro and are also known in America and England.

Tomlins, William Laurence. 1844-

One of the greatest cultivators of children's voices in America today. Was born in London, England. He was a very delicate child and his education, begun in the public schools, had to be interrupted on account of his health. When he was nine he entered a church choir and some time after entered the Royal Academy of Music, where he studied harmony with Dr. Macfarren. He became church organist at sixteen, and when only seventeen directed a performance of Handel's Messiah with full orchestra, chorus and soloists. He was on the board of managers of the London Tonic Sol-fa College when he was only twenty-two. He came to America in 1870 and for five years lived in New York, then came to Chicago, where he was director of the Apollo Club until 1898, and during his leadership of this body enlarged the club from a male chorus of about sixty voices to a thoroughly efficient mixed chorus of about four hundred. Under his constant direction this organization developed and enlarged until it is considered one of the most efficient musical organizations of its kind in America. About 1883, Mr. Tomlins began his work with the children of Chicago, whom he trained in classes that met once a week. Deeply interested in true education, Mr. Tomlins set about training them in chorus work by organizing first one class, then many classes at the settlements. In these he not only taught the children to sing with accuracy and expression, but he also awakened in them higher ideals and an enlarged

outlook on life. He led the great children's choruses at the Columbian Exposition in 1893, and has since been engaged in training school children and public school teachers. From 1898 to 1902 he gave lecture lessons throughout the United States, and in 1903 he organized the National Training School for School Music Teachers. During the year 1903 and 1904 the Chicago Board of Education appointed him instructor of eight hundred grade teachers in the city public schools. His success has been due to his love of the work and of the children and to his earnest and winning personality. Mr. Tomlins is an efficient chorus leader and for years has trained the May Festival choruses. From 1887 to 1888 he led the Arion Musical Club of Milwaukee, which he also had charge of for a time after the Columbian Exposition.

Töpfer (tĕp'-fĕr), Johann Gottlob. 1791-1870.

Famous as a reviser of organ construction; born at Niederrossla, Thuringia. His first instruction was given him by the town cantor, Schlömilch, then he went to Weimar and studied under A. E. Müller, Destouches and Riemann, and at the Seminary where he became teacher in 1817. He was made organist of the Stadtkirche in 1830. His death occurred at Weimar in 1870. He was an authority on organ building and wrote Die Orgel; Zweck und Beschaffenheit ihrer Theile; Die Orgelbaukunst; Lehrbuch der Orgelbaukunst and Die Scheiblersche Stimmethode on the subjects besides, Theoretisch-praktische Organistenschule; Concertstück for organ; Allemeines und vollständiges Choralbuch; sonatas, fantasias and preludes for the organ, and the cantata, Die Orgelweihe, also a piano sonata and a sonata and variations for piano and flute.

Torchi (tôr'-kē), Luigi. 1858-

Composer and writer on musical subjects; born at Mordano, Bologna. After graduating from the Bologna Conservatory in 1876 he became a member of the Philharmonic Society. From 1876 to 1877 he studied composition at Naples Conservatory under Serráo, from 1878 to 1883 he attended Leipsic Conservatory, studying under Jadassohn, Paul and Reinecke and while there composed an overture to Heine's Almansor, a symphony and a string quartet, and writing articles for the Gazzetta Musicale of Milan. From 1885 to 1891 he taught musical history at the Liceo Rossini at Pesaro, then he went to the Bologna Conservatory, where since 1895 he has taught composition. He has twice been president of the Royal Academy of Music at Bologna. His critical writings include a translation of Wagner's Oper und Drama; Italian Opera of the Seventeenth Century; Italian Lyric and Instrumental Music of the Fifteenth to Eighteenth Century; a collection of pieces for the violin composed by Italian masters of the Seventeenth and Eighteenth Centuries; Eleganti canzoni ed arie italiane of the Seventeenth Century. He has begun to publish L'Arte musicale in Italia in thirty-four volumes.

Torelli (tō-rĕl'-lē), Giuseppe. 1660-1708.

Excellent violinist to whom is attributed the invention of the concerto; born at Verona about the middle of the Seventeenth Century. He lived in Bologna and was orchestra leader in the Church of San Petronio in 1685, but about 1703 went to Ansbach, Germany, as concertmaster to the Margrave of Brandenburg-Ansbach, dying there in 1708. He is now interesting chiefly as the musician who arranged the sonata — form for concerted playing. His most important work is Concerti grossi con un pastorale per il Sanctissimo Natale, and two violini di ripieno. Fétis credits him with eight published works, for two, three and four instruments.

Torrance, Rev. George William. 1835-

English church musician, who for almost the last half century has been identified with the music of Australia. He was born at Rathmines, near Dublin, and obtained his early musical education as a chorister at Christ Church Cathedral in Dublin. He was organist successively at Blackrock, Dublin, St. Andrew and St. Anne; then in 1856 he went to Leipsic for further musical study, returning and entering the University of Dublin to study theology in 1859. He was made deacon in 1865, priest in 1866 and was graduated in 1867 with the degree of Master of Arts. It was not

until 1879, ten years after he had gone out to settle at Melbourne, Australia, that he received the degrees of Bachelor of Music and Doctor of Music from the University of Dublin. He also received the degree of Doctor of Music from Melbourne University. He was elected president of the Fine Arts Section of the Social Science Congress which was held at Melbourne in 1880, and in 1883 the Government of Victoria made him an examiner for the Clarke Scholarship at the Royal College of Music. He is Incumbent of the Holy Trinity Church at Balaclava, near Melbourne, where he plays the organ at services. He has written three fine oratorios, Abraham, The Captivity, and the Revelation, of which the first composition was written when he was only nineteen, and was given very successfully with him as conductor at the Ancient Concert Rooms at Dublin, in 1855. The Revelation, composed in 1882, was perfected at Melbourne. Other compositions are the opera, William of Normandy, written after his return from Leipsic; a Te Deum and a Jubilate, and several essays on music, notably Cathedrals, their constitutions and functions.

Torrington, Frederick Herbert. 1837-

Organist and violinist, well-known in the United States and Canada; born at Dudley, Worcestershire, England. His education as an organist was obtained while he was apprenticed to James Fitzgerald at Kidderminster, who also taught him piano and harmony. In 1853 he became choirmaster and organist at St. Anne's Bewdley. From 1856 to 1868 he was organist of Great St. James' Church in Montreal, Canada, where he gave organ recitals and was also well known as a violin soloist. In 1868 he gave a concert on the great organ in Music Hall, Boston, and the following year, with a specially chosen orchestra, represented Canada at the Boston Peace Jubilee. He was appointed organist at King's Chapel, Boston, and during the time he held this position was solo organist at Music Hall and also solo organist at Henry Ward Beecher's Church in Brooklyn, besides playing first violin at the Handel and Haydn and Harvard Symphony concerts. He was teacher of piano in New England Conservatory of Music and conductor of about six choral societies. In 1873 he moved to Toronto, Canada, where he has since been choirmaster and organist at the Metropolitan Church and conductor of the Toronto Philharmonic Society. He arranged the first local musical festival in 1886 when four concerts were given. The works performed were Handel's Israel in Egypt, and Gounod's Mors et Vita. This festival was so successful that it resulted in the organization of the Torrington Orchestra, an excellent concert organization. Two years after this festival he founded the Toronto College of Music. He has written services, choruses, hymn-tunes and organ-music.

Tosi (tō'-zē), Pier Francesco. 1647-1727.

Celebrated Italian singing master; born at Bologna; was educated by his father, Giuseppe Felice Tosi, and after singing successfully in various cities of Europe settled in London in 1692. Here he gave regular concerts, and attained a very high position as teacher of singing. When he was over seventy years old he published Opinioni di cantare antiche e moderni, o sieno osservazioni sovra il canto figurato, an excellent practical work on singing which has not been supplanted. It has been translated into English by Galliard under the title of Observations on the Florid Song or sentiments of the ancient and modern singers. It contains many practical remarks on singing that are still highly useful to students. Tosi died in London.

Tosti (tôs'-tē) Francesco Paulo. 1846-

Popular writer of songs in Italian, French and English; born at Ortona di Mare, in the Abruzzi. In 1858 he entered the Royal College of San Pietro a Majella at Naples, studying in composition under Conti and Mercadante and violin under Pinto, and finally receiving an appointment as maestrino, or student teacher, from Mercadante. He remained in Naples until his health gave out in 1869, and then returned to Ortona, where during an illness he wrote Lamento d'Amore and Non m' ama piu, two songs which afterwards became favorites. He went to Rome and with the assistance of Scambetti

gave a concert at the Sala Dante which proved very successful and got him the appointment of Court singing-master. In 1875 Tosti visited London and in 1880 he became Court singing-master to the English Royal family. He was very popular with his royal patrons and used to entertain the Duchess of Cambridge daily with his songs. He was made professor of singing at the Royal Academy of Music in 1894. He is still living in London. He has written a great many songs of which the English ones are remarkably popular, among them being Ask Me No More; Venetian Song; That Day; Come to My Heart; At the Convent Gate; and many others. They are simple and melodious and hold a high place in the list of drawing-room songs.

Tottmann (tôt'-män), Carl Albert. 1837-

Violinist and writer on musical subjects; born at Zittau, Saxony. After studying at Dresden under Dotzauer, Reissiger and Seeleman, he became the pupil of Hauptmann at the Leipsic Conservatory. He was one of the violinists in the Gewandhaus Orchestra, and from 1868 to 1870 he was orchestra conductor at the Old Theatre. Later he was director of several singing societies, lectured and taught æsthetics, theory and history of music. He wrote some hymns for male chorus and brasses; Ostern and Christnacht and Die stille Wasserrose for mixed chorus, with piano accompaniment; other choruses for mixed and male voices; a melodrama entitled Dornröschen, piano-pieces and songs.

Toulou (tü-loo), Jean Louis. 1786-1865.

Flute-player of distinction and a manufacturer of flutes after the old system; born in Paris. At the Conservatory he studied under Wunderlich, taking second prize in 1799 and in 1800 being denied the first prize only on account of his youth and gaining it the following year. In 1804 he was first flute at the Italian Opera and in 1813 he succeeded Wunderlich at the Opera. His playing of the flute passage in Le Rossignol in 1816 established him as a performer of the first rank. On the appointment of a new flute-player to the King's Chapel and also a new

professor of flute at the Conservatory he was passed over, owing to sarcastic remarks he had made about the ministry, and in anger he left the Opera in 1822, but returned four years later with the title of first flute solo. Soon after he was made flute professor at the Conservatory. He was also active as a maker of flutes, producing excellent instruments after old models but steadfastly refusing to adopt Bohm's improvements; nor would he play on any but the old type of wooden flutes with five keys, or let the new system be introduced into the Conservatory. He took several medals and honorable mentions for flutes at various exhibitions and his trade-mark, a nightingale, was recognized as a mark of excellence. In 1856 he retired from his post at the Opera and Conservatory, and went to live at Nantes, until his death, nine years later. He wrote many compositions which show him to be an excellent theoretical musician, well acquainted with the possibilities of his instrument. Among these compositions are symphonies concertantes for flute and other wind-instruments; grand solos for flute; five concertos for flute and orchestra; fantasies, airs, trios, duos, variations, and other forms of music for the flute. Of these several compositions are still standard works for that instrument.

Tourjée (toor-zhā), Dr. Eben. 1834-1891.

Organizer and musical educator, who by unceasing work established a great musical conservatory, founded a number of lesser schools and promoted musical cultivation in this country. He was born at Warwick, R. I., and in his youth he was greatly handicapped by poverty, working in a factory in East Greenwich when only eight years old. He managed to attend the East Greenwich Academy for a time, and when he was eleven years old became a chorister in the excellent choir of the Methodist Church at Phœnix, where he obtained the position of organist, then began to study with Henry Eastcot of Providence, where he was clerk in a music store. When only seventeen he opened a music store at Fall River, taught in the public schools, and edited The Key Note, a musical periodical, which under his

direction became merged in the Massachusetts Musical Journal. In spite of all this work he was diligently studying with the best teachers of Boston, and in 1856 was appointed organist of Trinity Church, Newport, R. I. He also became choral director there and taught, using the class system. In 1859 he organized a musical institute at East Greenwich, in which he was able to work according to his own ideas. In order to learn the methods used in the best conservatories of Europe he went abroad and entered as a student at the representative conservatories of France, Germany and Italy, thus studying under many celebrated teachers, notably August Haupt of Berlin. Returning to America he founded the first American Musical Conservatory at Providence in 1864 and was so successful in his management of this institution that in 1867 the school was removed to Boston, where in 1870 it was incorporated under the name of The New England Conservatory of Music. This is now one of the largest and most successful conservatories in the country. Its first location was in the Music Hall building, but in 1882 it outgrew these rooms, and the old St. James Hotel, which has been equipped with a concert hall containing a large organ, class-room and dormitory accommodations for about five hundred students, was purchased. The success of this institution and the high standard it maintains is proof of Dr. Tourjée's consummate ability as an organizer and manager. He had been equally successful as a choral leader, especially in connection with the two peace jubilees arranged by Patrick Sarsfield Gilmore at Boston in 1869 and 1872. Public school music and religious music also show his influence. He was the originator of Praise Service in the church. In 1869 he received the degree of Doctor of Music from Middleton University; in 1872 he was elected Dean of the College of Music of Boston University. His work in church-music includes the compilation of several collections, among them The Methodist Church Hymnal, Chorus Choir, and Tribute of Praise.

Tours (toors), Berthold. 1838-1897.

Violinist and musical writer; born at Rotterdam; received his earliest

instruction from his father, who was organist of St. Lawrence Church, then from Verhulst. After studying at the Brussels and Leipsic Conservatories he joined prince George Galitzin's quartet in 1858 and went to St. Petersburg, then to Moscow and Katzlow. He was two years in Russia, and in 1861 he went to London, where he became first violin at Covent Garden, and in 1878 editor for Messrs. Novello, Ewer and Company, arranging for them Beethoven's mass in C, Gounod's Redemption, four of Schubert's masses, Elijah and other important compositions from the score, and writing a Primer for the Violin for a series published by that firm. He has composed some anthems, hymn tunes and services.

Tourte (toort), François. 1747-1835.

The man to whom we owe the perfecting of the violin-bow was a Parisian, who spent a long life in improving this instrument, and whose model is universally conceded to be the finest ever made. His father and elder brother were also violin-bow makers, but he far outstripped them. He took the greatest pains in selecting Pernambuco wood of fine and perfectly straight grain and by a series of careful experiments determined the exact degree of heat to which to subject the wood in order to get the proper inward curve. He also fixed the exact length of the bow and the point at which to begin tapering it, as well as just where to place the nut and the point. He invented the method of spreading and fixing the hairs in the head of the nut, which was usually made of tortoise shell mounted in gold. So great was his genius for this work that he is often called the Stradivari of the Bow.

Traetta (trä-ĕt'-tä), Filippo. 1777-1854.

Son of Tommaso Traetta, the famous Italian composer; born in Venice three years before his father's death. He received instruction from Fenaroli and Perillo at Venice and of Piccinni at Naples. During the French Revolution he joined the Italian army, was captured, and after eight months in prison escaped on an American vessel to Boston, where he settled as a singingmaster in 1799, writing his famous Washington's Dead March

here. He moved to New York and after managing a traveling theatrical troupe for several years settled in Virginia, but moved to Philadelphia in 1822 and with Uri K. Hill founded the American Conservatory the following year. He was interested in musical enterprises in Philadelphia, and to some extent in Italian Opera. With Uri K. Hill, he wrote Rudiments of the Art of Singing, for use in the Conservatory, and contributed a number of exercises to Solfeggio Americano, arranged for the Conservatory by Hill. His compositions are the opera, The Venetian Maskers; the cantatas, Prophecy, and The Christian's Joy; The Day of Rest, and The Nativity; two oratorios, Daughter of Zion, and Jerusalem in Affliction; many vocal and instrumental trios, duets, quartets and songs. He died in Philadelphia.

Traetta, Tommaso. 1727-1779.

Italian dramatic composer; born at Bitonto, in the kingdom of Naples. He became the pupil of Durante at the Conservatorio di Santa Maria di Loreto at Naples in 1838, studying there for about ten years, and on leaving devoting himself to teaching, singing and composition for various churches of Naples. In 1750 he produced his first opera, Farnace, at the San Carlo Theatre. In 1759 he was appointed maestro di cappella to the Duke of Parma and singing teacher to the Princesses. Among the operas he wrote for the Ducal Theatre at Parma were Ippolito ed Aricia, which on its production at the wedding of Princesses Maria Luisa with Charles II. of Spain, procured its author a life pension. After the death of the Duke at Parma, Traetta went to Venice in 1765 and became principal of the Conservatorio dell' Ospedaletto, a position which he held until 1768, when he went to St. Petersburg to fill Galuppi's position as composer to Catherine II. The Russian climate so impaired his health that in 1775 he resigned his position and in 1776 went to London, but returned to Italy the same year. He died in Venice three years later. Although a peculiarly conceited man his work enjoyed the praises of such artists as Burney and Clementi, and such poets as Goldoni. Mestatasio wrote librettos for him. Among the many operas he wrote are L'Olimpiade; Ippolito ed

Aricia; Antigono; Semiramide riconosciuta; L'isola disabilata; Eneu nel Lazio; Buono d'Antona and many others, besides early masses, vespers, and other church-music.

Trebelli (trā-bĕl'-lē), Zelia. 1838-1892.

Mezzosoprano, who from her first appearance achieved brilliant success; born in Paris. Her musical talent asserted itself early and she was taught piano when only six, and at ten began the study of singing under Herr Wartel who, recognizing her talent, prevailed upon her parents to let her study for opera. After five years of hard study she made her debut in Madrid as Rosina in The Barber of Seville, as Trebelli, a reversal of her real name. Her appearance at Madrid was exceedingly successful, as was a subsequent tour through Germany. Her English debut occurred at Her Majesty's in 1862, on which occasion she sang Orsini in Lucrezia. On the appearance of Faust in England the following year she sang the role of Siebel. She came to the United States with Mr. Abbey's Company in 1884. Trebelli was possessed of a brilliant and flexible voice which she used admirably, and of much skill as an actress. She sang a number of roles, including Rosina, Orsina, Urbano, Azucena. Arsace, Siebel and even Carmen.

Tree, Anna Maria. 1802-1862.

Mezzosoprano singer and actress of the early part of the Nineteenth Century; born in London. She was taught singing by Tom Cooke and Lanza, and made her debut as Polly in The Beggar's Opera at Bath in 1818. The following year she made her first appearance at Convent Garden as Rosina in The Barber of Seville, and continued to sing at the theatre, with occasional provincial tours until 1825 when she retired, to marry Mr. James Bradshaw a few months later. She died in London in 1862. Among the parts in which she appeared were Lady Matilda in Maid Marian, by Planché; Louison in Henri Quatre; Julia, Imogen, Luciana, Viola and Rosalind in musical adaptations of Shakespeare's plays arranged by Reynolds and Bishop; Zaide in Colman's Law of Java; Chari, Maid of Milan; Baroness Matilda in The Frozen Lake. She was a good actress and attained great popularity.

Trento (trĕn'-tō), Vittorio. 1761-1826.

Italian dramatic composer; born in Venice, where he received his musical education under Ferdinando Bertoni. His first success was Mastino della Scala, produced in 1785, which brought him many commissions from various cities of Italy. Dragonetti persuaded him to go to London, and while there he wrote The Triumph of Love, which was played at Drury Lane in 1797. In 1806 he became maestro di cappella of Italian Opera in Amsterdam, and from there he went to Lisbon in the same capacity, then to Italy in 1818, but returned to Lisbon about 1821 and conducted opera until about 1823, after which we hear no more of him. He wrote the oratorios, Maccabæus, and The Deluge; the opera buffa, Quanti casi in un sol giorno, ossia Gli assassini, usually considered his masterpiece; The Triumph of Love; Teresa vedova; Ifigenia in Aulide; Le cognate in contesa; L' astuzie di Fichetto; La foresta di Nicolor; Tutto per inganno; Il principe della nuova China; La clemenza d'entraguez and many other operas.

Treu (troi), Daniel Gottlieb. 1695-

Dramatic composer and violinist; born at Stuttgart in 1695. He studied under Kusser, then under the patronage of the Duke of Würtemberg, went to Venice and became a pupil of Vivaldi. In Venice he produced twelve operas, and at Breslau, where he conducted Italian Opera from 1725 to 1727, he brought out the operas Coriolano, Don Chisciotte, Astarte and Ulisse e Telemaco. In 1727 he was appointed conductor at Prague, and in 1740 he entered the service of Count Schaffgotsch at Hirschberg. Besides the operas there are extant two Latin treatises on music.

Trial (trī-ăl), Jean Claude. 1732-1771.

French dramatic composer; born at Avignon. He studied music under the Maîtrise of Avignon Cathedral and also took violin lessons, gaining a position in the orchestra. He studied for a time under Garnier at Montpellier, then settled in Paris, where he became the friend of Rameau and also of the Prince de Conti, who made him second violin and afterward conductor in his private orchestra, and who obtained for him the appointment of joint director of the Opera with Berton as his colleague. He died of apoplexy in Paris. His compositions are Ésope à Cythère; La fête de Flore, Sylvie and Théonis, all operas; cantatas; motets; overtures and violin music, and music to Le Chercheuse d'Esprit.

Triébert (trī-ā-băr), Charles Louis. 1810-1867.

French oboe virtuoso and wind-instrument-maker; born in Paris. He was educated by Vogt at the Paris Conservatory, where he took first oboe prize in 1829, and besides playing at the Theatre des Italiens and the Société des Concerts composed many pieces for his instruments and made some excellent arrangements and adaptations. In 1863 he succeeded Verroust as professor of oboe at the Conservatory, a position which he retained until his death, four years later. His adaptation of Boehm's improvements to oboe and bassoon obtained him a prize at the Paris Exposition of 1855.

Tritto (trĭt'-tō), Giacomo. 1735-1824.

Teacher and composer of operas; born at Altamura, near Bari. At the Conservatory della Pietà at Naples he was the pupil of Sala and Cafaro, under whom he became student teacher, and assistant in harmony and whom he succeeded as conductor at the San Carlo Theatre. In 1799 he was made professor of harmony, and in 1800 professor of composition and counterpoint at the Conservatory. In 1816 he succeeded Paisiello as master of music of the Royal Chapel. He died in Naples. In his operas he seems to have endeavored to combine Italian ideas of melody with the practical harmony of Germany. He wrote La Belinda; Il Principe riconosciuto; Don Procopio; Le Avventure Amorose Arninio; I due Gemelli, L'Inganno Fortunato, ossia la Proba Reciproca; Le Trame Spiritose; Gli Americani; Alessandro in Efeso; Albino in Siria; La parola d'onora; Zelinda e Rodrigo, and many others. Among his pupils were Farinelli and Spontini.

Tromlitz (trôm'-lĭts), Johann Georg. 1726-1805.

Flute-maker, teacher and virtuoso on that instrument; born at Gera. Most of his life was passed at Leipsic, where he became well known as a

teacher and concert player, and where he was also recognized because of certain improvements he made on his instrument. He was a contributor to the Allgemeine musikalisches Zeitung and published several articles on the flute, namely, Ausführlicher und gründlicher Unterricht die Flöte zu spielen; Über die Flöte mit mehren Klappen; and Kurtze Abhandlung von Flötenspielen. He composed two books of sonatas for flute and piano; six Partien for flute; three concertos for flute and strings and collection of German songs.

Troutbeck, Rev. John. 1832-1899.

Well known as a translator of operatic librettos. Was born at Blencowe, Cumberland. His education was obtained at Rugby and Oxford, from which latter he received the degree of Bachelor of Arts in 1856 and Master of Arts in 1858. He entered the church in 1855 and ten years later became precentor of Manchester, and in 1869 minor canon of Westminster. He has published several collections of church-music, among them being The Manchester Chant Book; The Manchester Psalter; Hymn Book for use in Westminster Abbey; Cathedral Paragraph Psalter and Church Choir Training and The Music Primer for Schools written in collaboration with R. F. Dale. For Novello, Ewer & Company he has made the following excellent translations into English: Bach's St. John Passion; Christmas Oratorio; Gounod's Redemption; Beethoven's Mount of Olives; Graun's Der Tod Jesu; Weber's Jubilee Cantata; Hiller's Song of Victory; Mozart's Seraglio; Gluck's Iphgenia in Aulis and Iphigenia in Tauris, and Orphée; David's Le Désert and Wagner's Flying Dutchman.

Truhn (troon), Friedrich Hieronymus. 1811-1886.

Composer and musical journalist; was born at Elbing, in West Prussia. He studied in Berlin under the theorist, Siegfried Wilhelm Dehn, also under Bernhard Klein and Mendelssohn, living in Berlin until 1835, when he became chapelmaster of the theatre at Dantzic. He returned to Berlin two years later, but soon after became one of the chief contributors to Schumann's paper, The Neue Zeitschrift für Musik, at Leipsic. He made many concert tours, one with

Hans von Bülow in 1854 and others through Poland, Holland and Scandinavia. In 1852 he founded the Neue Liedertafel in Berlin, in which city he lived the greater part of his life, dying when seventy-five years old. He wrote the marionette opera, Der baierische Hiesel; the melodrama, Cleopatra; and the comic opera, Trilby; Mahadoh; Der Abschied; and many popular songs, among them The Three Chafers.

Tschaikowsky (tshä-ē-kôf'-shkĭ), Peter Iljitch. 1840-1893.

The national music of Russia, which during the last quarter of a century has made such marvelous progress, may be divided into two great classes: the music of those composers who assert a passionate nationalism in their work, such as Moszkowski, Balakirev, Cui, Moussorgsky, Borodin, and Rimsky-Korsakov and Glazounov; and the music of those who, employing Russian themes and motifs, treat them according to rules of composition and harmony of the classicists of other nations. Of this latter class Tschaikowsky is the greatest representative. His writings are full of the wild melancholy, the morbidness and passion so characteristic of his cultured but primitively emotional nation, yet they display a masterly use of musical technique.

Tschaikowsky was born on May 7, 1840, at Votinsk, in Vaitka, a province of the Ural District, where his father served as engineer at the Imperial mines. In 1850, when the elder Tschaikowsky assumed the directorship of the Technological Institute, he moved his family to St. Petersburg and placed his son in the School of Jurisprudence, where he finished his training, then obtained an appointment in the Ministry of Justice when only nineteen. Two years later the Conservatory of Music was established and he began attending classes in harmony. In 1862 he had fully determined to become a musician, and, resigning his government position, he entered the Conservatory as a regular music student, studying composition under Anton Rubinstein, and counterpoint and harmony under Professor Zaremba, until 1865, when he received the prize medal for a cantata on Schiller's Ode to Joy, and was graduated from the school. In 1866 Nicolai Rubinstein offered him the

position of professor of harmony of the Conservatory of Moscow, which he had founded two years before and at which institution Tschaikowsky was a successful teacher during twelve years. In 1871 he went abroad, and in 1872 he published his Text-Book on Harmony and began acting as critic on two Moscovite papers, journalistic work which he continued to do until 1876. In 1877 his chivalrous nature led him into a most unhappy marriage with a young woman who had declared her love for him, thus working upon his pity and tenderness. Although he was separated from his wife almost immediately after his marriage, the experience made a deep impression upon his sensitive temperament and he wrote to a friend, "On the whole, I am robust but, as regards my soul, there is a wound there that will never heal. I think I am homme fini." Finding it impossible to remain in Moscow, he resigned his post at the Conservatory and from that time forward devoted himself to composition. He sought to forget his unhappiness in travel, going to Venice and spending some time in southern Italy and Switzerland. He lived at St. Petersburg and Kiew until 1885, then he took a country-house at Klin and made his home there during the remainder of his life. He made a long concert tour through Germany during 1888 and conducted his Serenade for stringed orchestra at a London Philharmonic concert on March 22 of that year, and in 1891 came to America and, at the dedication of the new Carnegie Music Hall, conducted his own compositions. In 1893 he went to England, where he played at a Philharmonic concert and received the degree of Doctor of Music from Cambridge University, on which occasion he directed the initial English performance of his Francesca da Rimini. Soon after his return to Russia he contracted cholera from drinking unfiltered Neva water, and died on Oct. 12, 1893.

He was a man of peculiarly sensitive temperament, quiet, gentle and inclined to melancholy, but withal manly and firm. One feels that his music is an unusually true expression of the thoughts and emotions of its composer. His genius finds its best means of expression in orchestral music, in which division of composition he has written six symphonies;

six orchestral suites; his Serenade and Elegy in memory of Samarin for string orchestra; six or seven overtures; and a number of orchestral pieces for special occasions, among them the well-known 1812 Overture. His symphonies may be divided into two periods: the first three belonging to the earlier, and the latter three to the maturer period of his work. The first three, written on Russian motifs, are interesting and original, full of the strongly marked rhythm and unusual harmonies of the national folk-songs. Indeed the Second Symphony is usually considered the most thoroughly national of all Tschaikowsky's music. The latter three symphonies are among his greatest compositions, and do much toward establishing him among great musicians. Tremendous in conception, masterly in treatment, they bear witness to the passionateness and morbidness of the master's nature and portray graphically the struggles of the deeply wounded and sensitive soul. Indeed the Sixth or Pathetique Symphony has come to be the epitome of melancholy. Of the other orchestral music, the Third Orchestral Suite in G major is famous for its beautiful air and variations, and the composer himself seems to have been partial to this piece of music. The Fourth Orchestral Suite, or Mozartiana, has for the themes of its movements a gigue, a minuet, a prayer and air with variations from Mozart, whom Tschaikowsky greatly admired. The Casse Noisette Suite is another exceedingly popular composition and is charmingly fantastic and graceful, with a fairy lightness and gracefulness which shows the composer in a happy mood. In descriptive music Tschaikowsky has written three excellent overtures, The Tempest, Romeo and Juliet, and Francesca da Rimini, all of them rich in originality and displaying wonderful handling of orchestral effects. The Italian Capriccio shows the composer's versatility and power of assimilating and composing in a foreign style, and is full of joyousness and melody. The 1812 Overture with its tremendous orchestra and various outside aids of bells and cannon, seems a departure from good taste and true musicianship.

All his life Tschaikowsky was interested in dramatic composition, although his works in this line are few

and little known. Of the ten operas he wrote, Undine was lost, and on its recovery several years later, was burnt by its author, and of Voievoda only the overture remains in its original form. The Oprichnik, Eugène Onegin and Mazeppa, all written to Russian librettos, have probably endured longest. In 1892 Eugène Onegin was performed at the Olympic Theatre in London. In the composition of chamber-music or music for solo instruments, Tschaikowsky worked along lines most uncongenial to him. He constantly demanded of his instruments more variety of tone-quality than they were capable of producing. In spite of this, however, he wrote three string quartets; a string sextet; a trio for piano, violin and violoncello; and the piano sonata in G major so often played in concert; about ten piano and violin concertos and solos, of which the piano concerto in B flat minor and the violin concerto in D major are often played. Tschaikowsky wrote much other piano-music, usually in sets of several pieces, but much of this is too trivial to deserve special notice. The set entitled The Seasons is well known, and in the set for children there are some charming little pieces. There are also the sonata for piano and the Dumka, op. 59, both serious and carefully written compositions. Tschaikowsky wrote many songs, some of which are of unusual worth, being the perfect expression of mood or feeling. They cover the greatest variety of subjects and range from passionate love-songs to the terrible Woe Is Me, and to cradle-songs of infinite beauty and tenderness. He has chosen his lyrics from the poetry of Goethe, Heine, Tolstoi, Grekoff and Plechtcheeff, and others and in many cases has written admirable settings to the words. Tschaikowsky entered into many branches of composition and achieved some notable work along several lines. In spite of the profound and sometimes tempestuous melancholy of his writings, there is a dignity about them, a control and self-respect which place them thoroughly within the realm of true music.

Tschirch (tshērkh), Ernst Leberecht. 1819-1854.

Born at Lichtenau, and after studying at the Royal Institute of Church

Music and the Academy at Berlin he went to Hamburg and Paris in 1845 and became conductor at Stettin from 1849 to 1851. He wrote cantatas and songs, overtures and other orchestral music and the operas, Kampfund Sieg; Frithjof, which was never performed; and Der Fliegende Holländer.

Tschirch, Friedrich Wilhelm. 1818-1892.

The third of a family of six brothers, all more or less musical. He was a composer of vocal compositions and was a very successful choral conductor. Born at Lichtenau, Prussia, and educated at the Royal Institute for Church Music by Alfred B. Marx, and at the Academy in Berlin. He went to Liegnitz as music-director in 1843 and remained there until 1852, when he became Hof-kapellmeister at Gera. In 1869 he was invited by the German-American Choral Societies to come to America to the Sängerfest at Baltimore, and his compositions were well received there, in Washington, Philadelphia, New York and Chicago. He died at Gera. Under the nom de plume of Alexander Czersky he has written many chamber-pieces for piano and has also composed operas and dramatic pieces. Among his compositions are Die Zeit; Leben, Liebe, Lust und Lied; Eine Nacht auf dem Meere; Eine Sängerfahrt auf dem Rhein; Abschied's gruss ans Vaterland; Deutscher Männer-Festgesang; Deutsches Singeslied; Deutschlands Hochzeitstag; Hymnus zum Friedenfest. He also wrote the opera, Meister Martin und seine Gesellen, a mass for wind-instruments or organ, many songs and part-songs for solos and male choruses.

Tschirch, Rudolf. 1825-1872.

Brother of the preceding and a composer. Born at Lichtenau. Until 1854 he was chorusmaster in Kroll's Theatre in Berlin, and in 1860 he founded the Märkische Central-Sängerbund. Soon after he became Royal music-director, a position which he held until his death in Berlin. He wrote many pieces for wind-instruments, of which Die Hubertusjagd is yearly performed at the Royal Chase at Grunewald. Other pieces were the cantata, Sans-Souci; music to Eine Brautschau; Das Fest der Diana, and many other pieces.

Tua (too'-ä), Teresina Maria Felicita. 1867-

Italian violinist of great ability; born at Turin. Her first instruction was received from her father, under whom she learned so rapidly that she appeared in public when only seven years old. During her first tour she played at Nice, and there gained the interest of Madam Rosen, a wealthy Russian, who was instrumental in sending her to Paris, where she studied at the Conservatory under Massart, and in 1880 received a first prize. In 1881 she made a tour through France, Spain and Italy, going to Vienna in 1882, and appearing at the Crystal Palace in London in May, 1883. She played in America during 1887. About 1891 she was married to Count Franchi Verney della Valletta, a distinguished Italian critic, and retired from the stage, although she was frequently heard in concerts in Italy. In 1895 she made a successful tour of Europe, and in 1897 played in concert in St. James' Hall in London, and was enthusiastically received. In the spring of 1899 she played in Italy. Her playing was exquisite in its refinement and delicacy, and in the beauty of phrasing. Her tone was not large, but her expression was excellent and she had admirable powers of execution. On her reappearance in 1895 it was discovered that her technique was as masterly as ever and that her playing had gained greatly in breadth during her retirement.

Tubbs, Frank Herbert. 1853-

Vocal teacher and musical writer; born at Brighton, Mass. In Boston he studied piano and harmony with W. F. Apthorp, C. Petersilea and W. J. D. Leavitt, then studied vocal music with Lyman Wheeler and W. W. Davis. In London he studied under Manuel Garcia, Behuke and W. Shakespeare, and on going to Italy he became a pupil of San Giovanni and Francesco Lamperti. On his return to America he was organizer and choirmaster of boys' choirs in churches in Pittsfield, Glens Falls, and even New York. In 1899 he founded the New York Vocal Institute of which he is musical director. He is president of the Clef Club and on the executive committee of the Music Teachers' National Association. He is associate editor of The Musician and was founder of The Vocalist. He has written a number of works on the art of singing, among them being Seed Thoughts for Singers; Hints to My Pupils; Voice-culture and Singing; Expression in Singing.

Tuckerman, Samuel Parkman. 1819-1890.

American organist, prominent during the middle of the Nineteenth Century. Born in Boston, in 1819. After studying organ with Charles Zeuner he became organist and choir-director at St. Paul's Church in Boston and held this position for several years, during which time he published the Episcopal Harp and Hymn Tunes and Anthems, which were almost entirely made up of original compositions, and the National Lyre, which he wrote with Henry K. Oliver and Silas A. Bancroft. In 1849 he went to England to make a thorough study of English Cathedral music. After two years in London he went to Canterbury, Durham, Salisbury, Winchester and York, then spent two years at Windsor familiarizing himself with the music of St. George's Chapel. In 1852 he was given a diploma by the Academy of St. Cecilia at Rome, and in 1853 he received the degree of Doctor of Music from the Archbishop of Canterbury at Lambeth. Returning to the United States he resumed his position at St. Paul's Church and gave lectures on Church Music in the Old World and the New, with several public concerts of examples of church music from the Fourth to the Nineteenth Centuries. In 1856 he returned to England for four years, during which time he added greatly to his fine musical library, which contains about two thousand volumes, among them being anthems, services and motets of the English and Italian Schools both ancient and modern. In 1858 he published Cathedral Chants, to be used in Episcopal Churches in the United States, and in 1864 he edited Trinity Collection of Church Music which Edward Hodges arranged, composed and selected for the choir of Trinity Church, New York. For many years he lived in Switzerland. He died in Newport, Rhode Island, in 1890. Among the many excellent church compositions written by Doctor Tuckerman are the anthems, God so Loved the World, Lighten Our Dark-

ness, Come Unto Me, Their Sun Shall no More go Down, I Looked and, Behold, a Door was Opened in Heaven, and Blow Ye the Trumpet in Zion; also a burial service, a festival anthem, church services in C, F, G, and E flat.

Tuczek (toots'-zek), Vincenz Franz. 1755-1820.

Dramatic composer and singer; born at Prague. His father, who was choirmaster at St. Peter's Church at Prague, was his first teacher, and he began his career as a tenor in Count Sweert's Theatre. In 1796 he became accompanist at the theatre in Prague and in 1798 chapelmaster to the Duke of Courland at Sagau. In 1800 he was conducting the orchestra of the theatre at Breslau, then he filled a similar position at the Leopoldstädter Theatre in Vienna, finally settling at Pesth, where he passed the remainder of his life. He wrote a number of operas, among them being Die beiden Dacheln; Sultan Konradin; Hans Klachel; Dämona das Bergweibchen; Rübezahl; Lanassa; Idas and Marpissa; the religious dramas, Moses in Egypt, and Samson; masses; Geistliche cantata; other cantatas, vocal quartets and songs. The tragic opera, Lanassa, is usually considered his best work.

Tudway, Thomas. 1650-1730.

English church musician of the later Seventeenth and early Eighteenth Century. Became a chorister of the Chapel Royal about 1660, and in 1664 was admitted as tenor into the chapel choir at Windsor. He succeeded Henry Loosemore as organist of King's College Chapel at Cambridge, receiving his degree of Bachelor of Music in 1681. In 1705, on the occasion of Queen Anne's visit to the University of Cambridge, he won the degree of Doctor of Music by composing the anthem, Thou, O God Hast Heard Our Desire. He was also given the honorary title of composer and organist extraordinary to Queen Anne. In 1704 he had been made professor of music at the University. In 1726 he resigned his position as organist at King's College and went to London, where he died four years later. He was employed by Edward, Lord Hawley, later Earl of Oxford, to make a compilation of musical compositions, and between

1715 and 1720 made a collection now in the British Museum, which fills a half-dozen thick quarto volumes. These begin with Tallis' Dorian service, include Handel's Utrecht Te Deum and Jubilate, and are evidences of his musical good taste and ability. His most important compositions are A Birthday Ode to Queen Anne and a Jubilate and Te Deum for Wimpole and the hymn, Thou, O Lord Hast Heard Our Desire, printed by Arnold.

Tuma (too'-mä), Franz. 1704-1774.

Celebrated church composer and a virtuoso on the viola da gamba; born at Kosteletz, Bohemia. He studied with Cernhorsky at Prague, then with Fux in Vienna, and in 1741 became chapelmaster to the Dowager Empress Elizabeth, a position which he held until her death, in 1750, when he received a pension. He entered the monastery of Geras in 1760, and later went to Vienna, where he died in the monastery of the Barmherzigen Brüder. He wrote a number of excellent church compositions somewhat after the style of Bach, of which the most celebrated are the grand mass in G minor and that in E minor. Other works are Miserere; Sinfonie à tre; Responses to the Lectiones et Lamentationes, and many masses. All his compositions are in manuscript form.

Türk (türk), Daniel Gottlob. 1756-1813.

Organist and teacher; born at Claussnitz, Saxony. While studying at the Kreuzschule at Dresden he took counterpoint and harmony of Homilius. In 1773 he studied at the University of Leipsic and took violin with Hiller, who got him a position as violinist at the Grand concert and at a theatre. In 1776 he went to Halle as cantor of the Ulrichskirche and professor of music at the Gymnasium. He was made musical director at the University in 1779 and in 1787 resigned his position as organist at St. Ulrichs and teacher at the Gymnasium to become organist at the Liebfrauenkirche. He died at Halle. He wrote six Klaviersonaten grossten theils für Kenner, oder draete Samml. der grössen Sonaten; Kurze Anweisung zum Klavierspielen ein Auszug aus der grossen Klavierschule; Kurze Anweisung zum Generalbassspielen; six Kleine Klaviersonaten dreiter

Theil, Anleitung zu Temperaturberechnungen, and an excellent Klavierschule with critical annotations, also sixty Handstücke für Anfinger des Klavierspielen Theil and sixty Handstücke für Agghende.

Turle (tŭrle), James. 1802-1882.

English organist of excellent ability; born at Somerton, Somerset, England. From 1810 to 1813 he was a chorister at Wells Cathedral under Dodd Perkins, and from 1819 to 1829 he played the organ at Christ Church, Surrey, from there going to St. James, Bermondsey, where he was organist from 1829 to 1831. He was Thomas Greatorex' assistant organist and choirmaster from 1819 to 1831 and succeeded to the position as organist and choirmaster on Greatorex' death, remaining active in this work until 1875 when he was succeeded by Sir J. F. Bridge, who had been his assistant. He was also musicmaster at the School for the Indigent Blind from 1829 to 1856, and composed many anthems, chants and services, and with Professor Taylor edited The People's Music Book. He was remarkably successful as a teacher. He died in London.

Turner, Alfred Dudley. 1854-1888.

One of the most successful teachers in the New England Conservatory of Music; born at St. Albans, Maine. He was a pupil at the Conservatory of James Cutler Dunn Parker and Mme. Madeline Schiller. He taught at the Boston College of Music until his death, and by his earnestness and carefulness accomplished great results with his pupils. He appeared a few times as a concert pianist in Boston, but devoted most all of his time to pedagogical work. His compositions are not especially important, but his octave studies hold a high place in American didactic writings. Among his compositions are sonate dramatique for piano; sonata for piano and violoncello; sonata in D minor for piano and violin; sonata in C minor for piano and violin; mazurkas; romances; nocturnes; preludes and études for piano. He died at St. Albans when only thirty-three years old.

Turner, Austin T. 1823-

English composer and conductor, who for many years has advanced the

cause of music in Australia; was born at Bristol, England. He was a chorister at Bristol Cathedral, and at the age of twenty became vicar choral at Lincolns. Going to Australia in 1854 he settled at Ballarat, where he became singing-master at the government school and where for many years he has played the organ at Christ's Church. He was the first conductor of the local Philharmonic Society, which under his leadership had performed Mendelssohn's St. Paul, Sullivan's Prodigal Son and Spohr's Last Judgment. He is the author of a sacred cantata, Adoration, for solos, chorus and full orchestra, which the Melbourne Philharmonic Society gave in 1874, and he has also written two masses, choral songs, several madrigals and glees.

Turner, William. 1651-1739.

Church singer and composer; was son of the cook of Pembroke College, Oxford. His muscal training began as a chorister of Christ's Church, Oxford, under Edward Lowe, then he entered the choir of the Chapel Royal under Captain Henry Cooke, in which position, in collaboration with Pelham Humphrey and John Blow, he composed the Club Anthem. His voice became a fine counter-tenor and he was admitted into the choir of Lincoln Cathedral, becoming gentleman of the Chapel Royal in 1669, and later vicar choral of St. Paul's Cathedral and lay vicar of Westminster Abbey. He received the degree of Doctor of Music in 1696. He died at his home in Westminster when eighty-eight years old, and was buried in the cloister of Westminster Abbey. He composed some admirable church music; two services; six anthems; eight anthems now at Ely Cathedral; many others now at Westminster Abbey, and others in various printed collections of the times.

Turnhout (tĭrn'-hoot), Gérard de. 1520-1580.

Belgian church musician; was born at Turnhout. He was a chorister at Antwerp Cathedral in 1545, and in 1562 became a master of Confrérie de la Vierge, and the following year master of music at the Cathedral. In 1572 Philip II. of Spain appointed him maestro di capella and he went to the Royal Chapel at Madrid. He

wrote a mass for five voices, in Præstantissimorum divinæ musices auctorum missæ decem; motets and chansons in collections; fourth book of Chansons a quatre Parties; third book of Recueil des fleurs, Een duytsch Musyckboeck.

Turpin, Edmund Hart. 1835-1907.

English organist; born at Nottingham; studied his instrument with Noble and with Pauer and Hullah in London. In 1850 he became organist at St. Barnabas' Church, Nottingham, and the following year gave his first public organ-recital at the Hyde Park Exhibition. He moved to London in 1857, and in 1869 became organist of St. George Church, Bloomsbury. In 1875 he was made secretary and conductor of the College of Organists and in 1889 received the degree of Doctor of Music from the Archbishop of Canterbury. In 1880 he became editor of The Musical Standard, and in 1891 one of the editors on The Musical News. He was well known as a concert organist and also as a lecturer. He wrote a Stabat Mater à cappella; a mass à cappella; a mass for solos, chorus, brasses, drums and organ; two cantatas, Jerusalem, and a Song of Faith; two oratorios, St. John the Baptist, and Hezekiah; The Monastery; a symphony; motets; anthems; overtures; and other music.

Tye (tī), Christopher.

English organist and church composer; born early in the Sixteenth Century at Westminster. He received the degree of Bachelor of Music from Cambridge in 1536 and of Doctor of Music in 1545 and the same degree ad eundum from Oxford three years later. From 1541 to 1562 he was

organist at Ely Cathedral. He was in orders and held the rectories of Little Wilbraham, Newton and Doddington-cum-March. He was a chorister and for some time gentleman of the Chapel Royal. He translated into verse the first fourteen chapters of the Acts of the Apostles and set them to elaborate music, somewhat after the order of Sternhold's Psalms. He wrote a service in G minor and several masses and anthems, among them I Will Exalt Thee, O Lord. He was probably as good a musician as any in his time, and greatly improved the music of the English church, which was then at a low state.

Tylman (tēl-män), Susato.

Notable printer of music; born in or near Cologne about the close of the Fifteenth Century. In 1525 he lived in Antwerp and transcribed music for the Virgin Chapel of Antwerp Cathedral. From about 1543 he had engaged as a printer of music, an occupation which proved so successful that he is said to have opened his own printing house about 1547. Over fifty volumes of music were printed by him between 1543 and 1560, his fourteenth book of chansons being his last publication. Others are Premier Livre de Chansons à quatre Parties, which contained eight volumes of his compositions; three books of Carmina in Latin; fifteen books of Ecclesiasticæ Cantiones; six teen books of chansons in French; Motecta quinis vocibus, auctore Clemente non Papa; Madrigalie Canzoni francesi a cinque voci; five books of Cantiones sacræ; also three Musyck boecken, or books of song, in Dutch, and one of Psalter Songs, which is supposed to be the second of a series.

U

Uber (oo'-bĕr), Alexander. 1783-1824.

Celebrated violoncellist; the second son of Christian Benjamin Uber. Born at Breslau, and studied violin of Janitzek, composition of Schnabel and was also a pupil of Johann Jäger. He made a successful concert tour of Germany in 1804 and lived for some years at Basel. In 1821 he returned to his native town and two years later became chapelmaster to Prince Carolath. His compositions consist of music for strings and wind-instruments as well as songs, and include a cello concerto, variations for cello with strings or full orchestra, caprices for cello, a septet for clarinet, horn, two violas, violin and two celli.

Uber, Christian Benjamin. 1746-1812.

Born in Breslau and educated for the law. He became a skilful performer on the harpsichord and other instruments and was so fond of music that he held weekly concerts at his home. These were very popular among patrons of music and became quite pretentious; orchestral and chamber works, operas and operettas being presented. For these entertainments he composed Clarisse, a comic opera in three acts; the cantata Deukalion und Pyrrha; music to the comedy, Der Volontär; eleven concertinos; six divertissements for piano with flute, violin, etc.; nine divertissements with violin, two horns and bass; six sonatas for piano and violin; and quintets for string instruments.

Uber, Friedrich Christian Hermann. 1781-1822.

Born in Breslau; the son of Christian Benjamin Uber. He studied law at Halle, also music under Türk, conducting the winter concerts in 1801. Having composed a violin concerto, and a cantata, Die Feier der Liebe, which had been very successful, he decided to devote himself to music. In 1804 he became chamber musician to Prince Louis Ferdinand of Prussia. In 1808 he entered the service of King Jerome at Cassel as violinist and director of the German Opera. He composed several concertos, an intermezzo, music to the dramas Moses, and others, and several French comic operas. He became theatre chapelmaster at Mayence in 1814, and two years later went to Dresden as chapelmaster of Seconda's troupe, after which he lived for a while in Leipsic. In 1817 he was appointed music director and cantor at the Church of the Cross in Dresden, where he died. In Dresden he wrote an Easter cantata, and a Passion oratorio, The Last Words of the Savior. He also composed several overtures; a violin concerto; and German and French songs.

Uccellini (oo-chĕl-lē'-nē), Don Marco.

Distinguished violinist of the Seventeenth Century, who was chapelmaster to the Duke of Modena. From 1639 to 1649 he published a series of chamber-music, his composition for violin reaching the sixth position. He composed an opera, Le Nave d'Enea, which was performed in Florence in 1673; another, Giove di Elide fulminato, produced in Naples in 1677; and a third, Eventi di Filandro ed Edessa, which was not produced.

Ueberlée (ü'-bĕr-lā), Adalbert. 1837-

German organist and cantor; born in Berlin. He studied at the Conservatory and at the Royal Institute for Church-Music, and took prizes for his work in 1862 and in 1864. During the winter of 1864 and 1865 he studied in Italy, after which he held the position of organist, first at the Bartholomäus Kirche and in 1866 at the Dorotheenstädtische Kirche. The next year he became vocal instructor at the Louisenstädtische Gewerbschule. He has also conducted the Dorothea Vocal Society. Among his compositions are the operas, Egmont, Karin, and Weiberlist; the oratorios, Das Wort Gottes, and Golgotha; a Te Deum; requiem; Stabat Mater; choruses for male and mixed voices; songs; and piano-pieces.

Ugalde (ü-gălď), Delphine. 1829-

Celebrated French stage-soprano; born in Paris. She received musical instruction from Mme. Moreau-Sainti and made her debut in 1848 at the Opéra Comique. In 1851 she sang in London at Her Majesty's Theatre, where she was well received. During 1859 and 1860 she sang at the Theatre Lyrique. With her husband she undertook, for a short time, the management of the Bouffes Parisiens, taking leading roles in Offenbach's operettas. She was a very fine vocal instructor, among her pupils being her daughter, who became very successful, and Mme. Marie Sass. She composed an opera, La Halte au Moulin.

Ugolini (oo-gō-lē'-nē), Vincenzo. 1570-1626.

Born in Perugia; he became a pupil of Bernardino Nanini in Rome. In 1603 he became chapelmaster at Santa Maria Maggiore, but was obliged to resign the next year on account of illness. In 1609 he was appointed to a like position at Benevento Cathedral; in 1615 at the French Church of St. Louis in Rome, and five years later of St. Peter's. Among his pupils was Orazio Benevoli. Among church composers of the Roman School he ranks as one of the best. His compositions include two books of motets for eight voices; four for one to five

voices; two books of psalms for eight voices; two books of masses and motets for eight to twelve voices; psalms and motets for twelve voices.

Uhl (ool), Edmund. 1853-

He was born at Prague. He studied under Richter, Reinecke, Jadassohn and Wenzel and at the Leipsic Conservatory, where he won the Helbig prize for piano-playing in 1878. Since that year he has lived in Wiesbaden, where he is a teacher in the Freudenberg Conservatory, organist at the Synagogue and musical critic for the Rheinischer Courier. He has published piano trios, a cello sonata, a romance for violin with orchestral variations, and pieces for piano, and songs.

Uhlig (oo'-lĭkh), Theodor. 1822-1853.

Violinist; born at Wurzen, Saxony. He studied at Dessau under Fr. Schneider. In 1841 he became a member of the Royal Orchestra, Dresden. His opinion of Wagner changed from decided opposition to that of a devoted follower. He arranged the piano score of Lohengrin. His compositions number about eighty-four, including symphonies and operettas, very few of which were published. Some songs and a character piece in fugue form appeared in 1882. In the latter years of his life he devoted himself to literature, writing Die Wahl der Taktarten, Die gesunde Vernunft und das Verbot der Fortschreitung in Quinten, Druckfehler in den Symphonie — Partituren Beethovens, and Briefe Wagners an Uhlig. An English edition of the last named was published in 1890. Uhlig died in Dresden in 1853.

Ulibischeff (oo-lē'-bĭ-shĕf), Alexander von. 1795-1858.

Russian diplomat and amateur of music. He was born in Dresden while his father was ambassador there. He also held various diplomatic positions at European Courts, and, after the accession of the Czar Nicholas, he retired to his estate at Nishnij Novgorod, where he died. He wrote a biography of Mozart, which was followed by a sketch on the general history of music. This work contains an adverse criticism of the last works of Beethoven, to which von Lenz took exception in his Beethoven et Ses Trois Styles. Ulibischeff replied with Beethoven, Ses Critiques et Ses Glossateurs, which showed his inability to appreciate Beethoven, and at the time aroused much disapprobation.

Ulrich (ool'-rĭkh), Hugo. 1827-1872.

Born in Oppeln, Silesia, where his father was schoolmaster. His parents died when he was twelve years old and he was left very poor, which hampered him seriously in obtaining instruction. He paid his way through the Breslau Gymnasium by singing and organ-playing. In 1846 he went to Berlin, studying in the University, and through Meyerbeer's influence obtained his final instruction from Dehn in composition. His compositions attracted much attention; he wrote a piano trio, followed by two symphonies. In 1853 his Symphonie Triomphale brought a prize of fifteen hundred francs from the Royal Academy of Brussels In 1855 he went to Italy, where he lived in various cities, but monetary difficulties compelled him to return to Berlin. He was appointed instructor in the Stern Conservatory, but the work was so distasteful that he gave it up. Among his compositions are an unfinished opera, Bertrand de Born; three symphonies; two overtures; quartet; trio for piano and strings; sonata for violoncello; and piano-pieces.

Umbreit (oom'-brīt), Karl Gottlieb. 1763-1829.

Organist; born at Rehstedt, near Gotha, and also died there. He studied under the great organist, Kittel, at Erfurt. For thirty-five years he was organist at Sonneborn, near Gotha. He published several of his organ-pieces and chorals in small collections for the purpose of promoting the art of organ-playing. Among his works is a choral book which contains three hundred and thirty-two melodies and twelve of the best and newest collections of hymns of Upper and Lower Saxony. In all there are melodies to three thousand eight hundred and thirty hymns.

Umlauf (oom'-lowf), Ignaz. 1756-1796.

Born in Vienna, where he also died. In 1772 he entered the orchestra of the Court Theatre as violinist. Six years later he was made director. He also became chapelmaster of the German Singspiel, and from 1789 super-

intended the music in the Imperial Chapel during the absence of Salieri. In 1796 he was made instructor of piano to the young Archduke. His first opera, I Rovinati, appeared in 1772. His operettas were exceedingly popular at the time, and his romance, Zu Steffen sprach im Träume, was extraordinarily so. He also composed church-music, piano-pieces, and songs.

Umlauf, Michael. 1781-1842.

Son of the preceding, native of Vienna also. He also became violinist in the Opera Orchestra; first as assistant, then as chapelmaster. Most important was the part he took in the performance of Beethoven's works, at which he stood just behind or at the side of the great composer. It is said that Beethoven, carried away with the theme, or later, when he became deaf, was apt to beat too fast, and the orchestra followed Umlauf's leadership. Umlauf composed an opera, an operetta, six ballets, sacred music for the Court Chapel, and published a violin sonata, a piano sonata for four hands, and a few piano-pieces.

Umlauft (oom'-lowft), Paul. 1853-

German composer; born in Meissen. He studied at the Leipsic Conservatory, holding the Mozart Scholarship from 1879 to 1883. Among his compositions are the dramatic vocal poem, Agandecca; Mittelhochdeutsches Liederspiel; a nocturne and tarantelle; and a one-act opera, Evanthia, which won, in 1893, the prize offered by the Duke of Coburg-Gotha.

Unger (oong'-ĕr), Caroline. 1803-1877.

Gifted singer; born at Stuhlweissenburg, near Pesth, where her father was master of the household to Baron Hakelberg. She studied under Mozart's sister-in-law, Aloysia Lange, and Vogl, Schubert's friend and best interpreter. After appearing in Vienna she made a tour of the principal Italian cities. In 1833 she sang for the season in Paris, after which she returned to Italy. In 1840 she married a Florentine gentleman and retired from the stage. Rossini is said to have spoken of her as possessing "the ardor of the South, the energy of the North, brazen lungs, a silver voice and a golden talent."

Unger, Georg. 1837-1887.

German singer, who became famous through his part of Siegfried in Wagner's Der Ring des Nibelungen. He was born in Leipsic, where he studied theology as well as music. He was thirty-seven years old when he made his debut as a singer. After this he sang at Cassel, Zurich, Bremen, Neustrelitz, Brünn, Elberfeld and Mannheim. Hans Richter recommended him to Wagner for the role of Siegfried. Unger sang the part very successfully at Bayreuth in 1876 and elsewhere. He sang in Leipsic from 1877 to 1881.

Unger, Johann Friedrich. 1716-1781.

Born in Brunswick, where he became councillor and private secretary to the Duke. He claimed to be the first who attempted to record the notes played on a keyboard by means of a mechanical contrivance attached to it. He wrote a detailed description of this machine in his Entwurf einer Maschine, etc., published in 1774. A similar instrument was invented by the mechanician, Hohlfeld, in 1752.

*** Upton, George Putnam. 1835-**

Musical critic and writer; born in Boston. He graduated at Brown University, Providence, R. I., 1854, and taught school at Plymouth, Mass. The next year he went to Chicago and became musical critic for the Chicago Journal. He wrote the first musical criticisms for the city, and for twenty-five years was musical critic, later becoming editorial writer on the Chicago Tribune. His work in this line covers the period of the growth of art in that city. In 1862 he went south as war correspondent. He was the first president of the Apollo Musical Club, which was founded after the fire of 1872. In 1880 he married Georgiana S. Wood. Among his writings are Letters of Peregrine Pickle, Woman in Music, Standard Operas, Standard Oratorios, Standard Cantatas, Standard Symphonies; translation of the lives of Haydn, Beethoven, Wagner and Liszt; Musical Pastels; Standard Light Operas; Life Stories for Young People; and the Life of Theodore Thomas.

Urban (oor'-bän), Christian. 1778-after 1825.

Born at Elbing, where he became town musician. He later held a sim-

ilar position in Berlin and after 1824 in Danzic. He composed an opera, Der goldene Widder, and the music to Schiller's Bride of Messina. In 1823 he published Über die Musik, deren Theorie und den Musikunterricht, the next year Theorie der Musik nach rein naturgemässen Grundsätzen, and in 1825 a prospectus of sixteen pages, also Ankündigung meines allgemeinen Musikunterrichtssystems und der Von Mir beabsichtigen normalen Musikschule.

Urban, Friedrich Julius. 1838-

Singer and composer; born in Berlin, the brother of Heinrich Urban. He was a pupil of H. Ries and Hellmann for violin, Grell for theory, Elsler and Mantius for voice. As a boy he sang solos in the Royal Cathedral Choir under Neithardt. As a teacher he has been much sought after and has been very successful as professor of singing in the schools of Berlin. In connection with the latter he wrote Die Kunst des Gesangs, an educational work of value. He has also published a number of songs.

Urban, Heinrich. 1837-1901.

Born in Berlin; celebrated as violinist and composer. He was a pupil of Hubert Ries, Ferdinand Laub, Richard Hellmann and others, and he also studied in Paris. He was a noted theorist and was a professor at Kullak's Academy from 1881 until his death. He composed a symphony, Frühling; three overtures, Scheherezade Overture zu einem Fastnachtsspiel, and overtures to Schiller's Fiesco, and much other music.

Urhan (ür-äñ), Crétian. 1790-1845.

French violinist and the son of a violinist; born at Montjoie, near Aix-la-Chapelle. His father early gave him instruction on the violin, piano and other instruments, and he composed variations for the violin before he was twelve years of age. He was heard by the Empress Josephine at Aix in 1805, who sent him to Paris, where he studied composition under Lesueur. In 1816 he entered the orchestra of the Opéra and in 1831 he succeeded Baillot as first solo violin. He was in great demand for concerts, where he introduced Mayseder's compositions. He was one of the originators of the Conservatory concerts. He revived the viole d'amour, his playing on which so charmed Meyerbeer that he composed for him the viole d'amour solo in the first act of the Huguenots. Urhan died at Belleville, near Paris. In his compositions he aimed to combine new forms with simplicity of ideas, and he called all his music "romantic." His works include two string quartets; two quintets for three violas, cello, and doublebass with drums; piano-pieces for two and four-hands; and melodies for one and two voices, including a romance on two notes only. These works were all published by Richault, and it is now almost impossible to obtain them.

Urio (oo'-rĭ-ō), Francesco Antonio.

Franciscan monk; born, probably, in Milan. His first known work was published in Rome, 1690, where he was chapelmaster at the Church of the Twelve Apostles. The title of this work is Motetti di concerto a due, tre, e quattro voci, con violini, e senza, a copy of which is in the library of the Liceo Musicale of Bologna. Some time between this date and that of his next published work he became chapelmaster in Venice of the Church of the Frari. This work is also in the library at Bologna and is entitled, Salmi concertati a tre voci con violini. Other known works are a Tantun ergo for soprano solo and figured bass, which is in the library of the Royal College of Music in London, and a Te Deum for voices and orchestra, which is in the Paris Conservatory Library. This Te Deum has become celebrated through Handel's use of a number of its themes for his Dettingen Te Deum, his Saul, Israel, and Julius Cæsar.

Urso (oor'-sō), Camilla. 1842-1902.

French violin virtuoso; descended from a family of musicians. She was born in Nantes, France, though her parents were Italian. She was a very superior child in every way and her father devoted himself to her education. When, at the age of six, she was much impressed at hearing the violin and decided she wanted to learn it her father procured a teacher and taught her the rudiments of music himself. In a year she had mastered it and made a great sensation playing in public. Her father then gave up his position as organist and took his family to Paris, that the little girl might

advance under the instruction of Massart of the Conservatory. Massart took particular interest in her and gave her much of his time. A tour was planned through France and Germany to assist the family financially, and it was a series of triumphs. Returning to Paris Camilla again took up her studies with renewed ardor, and her public appearances were enthusiastically received by the critics of the day. In 1852, she was then only ten years old, the family came to the United States to live, and her public playing made a great impression here. Undoubtedly the inspiration of her playing has brought many of our women violinists into being. She traveled for three years, then for five years did not appear in public. Upon resuming her career in 1862 she again toured America, then went to Paris, where she received as many honors as a prima donna. Five years later she was given a testimonial from the musical profession of Boston. In 1879 and again in 1894 she visited Australia. In 1895 she toured in South Africa, scoring new triumphs in Cape Town.

Urspruch (oor'-sprookh), Anton. 1850-

Pianist and composer; born at Frankfort-on-the-Main. His instructors were Ignaz Lachner, Martin Wallenstein, Raff and Liszt. He taught piano for several years at Hoch's Conservatory at Frankfort and in 1887 became a professor at the Raff Conservatory. Among his compositions are a piano sonata for four hands; a piano concerto; variations and a fugue on a theme of Bach's for two pianos; a symphony; a piano quartet; a trio; part-songs; and an opera, Das Unmöglischste von Allem, given at Carlsruhe in 1897.

Utendal (ü'-tĕn-däl), Alexander.

Church composer; born in the Netherlands, but early in life moved to Germany, where most of his life was spent. He was chamber musician, and later, chapelmaster to Archduke Ferdinand of Austria, at Innspruck, where he died. Many of his published church-pieces are in the public library at Munich. His known works date from 1570 to 1577 and include seven psalmi pœnitentiales; three books of motets for five, six and more voices; three masses for five and six voices; and Magnificats for four voices. He also published Fröliche neue teutsche und französische Lieder, etc., mit vier, fünf und mehr Stimmen. Some motets by him are in Joannelli's Novus Thesaurus Musicus.

V

Vaccai (väk-kä'-ē), Niccolo. 1790-1848.

Italian composer; born in Tolentino. His first musical instruction was obtained in Pesaro, where his parents went to live when he was a child. He went to Rome to study law, but at the age of seventeen abandoned it for music. Jannaconi gave him instruction in counterpoint. In 1811 he went to Naples to study dramatic composition under Paisiello, and three years later produced his first opera. He became very popular during the next seven years for his operas and ballets, living in Venice the while. Not satisfied with his success he took up teaching singing, going to Trieste and Vienna. In 1825 he produced his favorite opera, Giulietta e Romeo, for Naples and also other works. In 1829 he went to Paris and 1832 to London. In both cities he was highly esteemed. Returning to Italy he again devoted himself to composition. In 1838 he succeeded Basili as professor of composition and inspector of studies of the Milan Conservatory, which positions he held until his death, which occurred at Pesaro. His works include seventeen operas, four ballets, a number of cantatas, and sacred vocal music, such as arias, duets and romances. He also published two vocal methods.

Vaet (vät), Jacques.

Imperial chapel-singer in Vienna under Charles V., Ferdinand I. and Maximilian. He is known to have occupied this position as early as 1520.

He was also court-composer, composing the motet, In Laudem Serenissimi Principis Ferdinandi Archiducis Austriæ, also the motet, In Laudem Invictissimi Romanorum Imperatoris Maximiliani II. Most of his works are contained in P. Joannelli's Novus Thesaurus Musicus, published in Venice in 1568. Some of his works are now in the archives of the Pontifical Chapel, Rome. His eight-voice Te Deum and a Miserere are held to be his masterpieces. He composed many motets and a number of songs.

Valentini (vä-lĕn-tē'-nē), Giovanni.

Italian composer of sacred music of the Seventeenth Century, about whom very little is known. He held the position of organist to Sigismund III., King of Poland and Sweden, and later was Court musician at Vienna. His compositions include masses; a magnificat; psalms for twenty-four voices in six choirs; and a Stabat Mater, much of which is in manuscript; besides many motets and concertos.

Valentini, Pietro Francesco.

Celebrated Roman composer of the Seventeenth Century. He obtained his musical education in the school established in Rome by Palestrina and Nanini. Though descended from a noble family he was poor and obliged to make his living by playing. He was a prolific composer, some of his works being published between the years 1629 to 1654, and many others by his heirs. His most celebrated compositions are two canons. Other works are two books of madrigals; eight books of motets; two books of Canzonette spirituali; many books of Canzonette, litanies, and motets. He was an excellent theorist; some of his manuscripts of theoretical works on music are now in the Barberini Library at Rome.

Valentino (văl-ăn-tē'-nō), Henri Justin Armand. 1787-1865.

Eminent French conductor; born at Lille, of Italian extraction. Destined for the army, his inclination for music was so great that he was allowed to devote himself to it. At the early age of twelve he played the violin in a theatre, and two years later substituted for the conductor. He went to Paris and in 1818, through the influence of Persuis, he was made assistant conductor at the Opéra under

Kreutzer. This conductor resigned in 1824 and Valentino, jointly with Habeneck, was made his successor. From 1831 to 1836 he was conductor of the Opéra Comique, where he produced many brilliant works. He resigned and the next year established the Concerts Valentino with which he hoped to educate the public by high-class instrumental music. But they were not supported and he was obliged to discontinue them in 1841. He retired at this time to Versailles, where he lived quietly until his death.

Valleria, Alwina. 1848-

Brilliant singer, whose successes were made mostly in the light works of the lyric stage. Born in Baltimore, she received her musical education in London, first at the Royal Academy of Music, and later continuing her singing under Ardita. She made her debut in 1871, immediately after which she was engaged for Italian Opera at St. Petersburg. After singing engagements in Germany and at Milan she returned to London, singing for several years at Her Majesty's, and from 1879 to 1882 at Covent Garden. She was married in 1877 to Mr. R. H. P. Hutchinson. She sang at Manchester for the first time in oratorio in 1882 in the Messiah. For the seasons from 1882 to 1886 she sang with the Carl Rosa Company, and created the principal parts of Nadeschda and The Troubadour. Her voice extends from B flat below the line to D in alt, is flexible, quite powerful and very pleasing.

Vallotti (väl-lôt'-tē), Francesco Antonio. 1697-1780.

This gifted man, distinguished as organist, composer, theorist and teacher, was born at Vercelli, Piedmont. He early showed his talent, becoming an organist in his early youth. He took up the study of theology, at the same time studying music under Brissone. He became a Franciscan monk, but continued to study music, going to Padua to be a pupil of Calegari. He afterwards studied in Rome. He followed Calegari's theory of harmony. In 1728 he was appointed to the position of chapelmaster of the Church of St. Antonio, holding it until his death. Tartini considered him to be the finest Italian organist of his time. Among his pupils were Sabbatini and Abbé

Vogler, the latter of whom carried on his system of teaching and also attempted to complete his great theoretical work. Vallotti composed much church-music; in 1770 a requiem for the funeral of Tartini. His greatest work was a theoretical one in four volumes, entitled Della Scienza teorica, e pratica, della moderna musica. Vallotti died before the work was finished.

Van Bree (vän-brā), Johann Bernhard. 1801-1857.

Violinist; born in Amsterdam, of a musical family. He received his instruction from his father, and became quite celebrated in his country. In 1829 he was made conductor of the Felix Meritis Society, which position he held until his death. In 1840 he founded the Cäcilienverein, and was also head of the music school of the Society for the Encouragement of Music. Among his works are masses, and a cantata for St. Cecilia's Day.

Van Cleve, John Smith. 1851-

American musician; born in Maysville, Ky., who has been blind since the age of nine. In 1862 he was sent to the Institute for the Blind at Columbus, where he studied for five years. His further education was obtained from the Woodward High School, Cincinnati, Delaware University and Boston University. From 1872 to 1875 he taught music in the Institute for the Blind at Columbus and then for four years in the Institute at Janesville, Wis. In 1879 he became musical critic of the Cincinnati Commercial and later of the New Journal. He has also devoted much time to teaching. He has given many recitals throughout the country and has gained a reputation for marked ability. His affliction only renders his ear the more keen. He removed to Chicago in 1897, where he led an active life. He now lives in Troy, Ohio, and is still heard as a lecturer and writer. Chief among his articles are Musical Memory, Its Nature and Importance in Education.

Van den Broeck (vän-děn-brŭk), Otto. 1759-1832.

Skilled horn-player; born at Ypres, Flanders. He was a pupil of F. Banneux, of Spandeau, at The Hague, studied harmony of Fuch and counterpoint of Schmidt, at Amsterdam. He

made a successful appearance at Paris in 1788, and from the next year until 1795 he held a position in the orchestra of the Theatre de Monsieur, following which until 1816 he played at the Opéra. He retired with a pension. He was professor at the Conservatory for several years and died at Passy, near Paris. He composed for the horn, including concertos, symphonies, duos, three quartets for horn and strings, also six quartets for flute and strings, and a concerto for clarinet. He successfully produced several operettas, but his best known work is his Méthode nouvelle for the horn.

*** Van den Eeden (vän děn ā'-děn), Jean Baptiste. 1843-**

Flemish composer; born at Ghent, where he obtained his first musical instruction, at fifteen years of age winning the prize for harmony and piano. In 1864 he went to Brussels and entered the Conservatory, studying counterpoint and fugue under Fétis. The next year he won the second prize with his cantata, The Wind, which, when given in 1866 under his direction at the Royal Academy of Belgium, was a great success. In 1869 he won the Grand Prize of Rome with the cantata, The Last Night of Faust. He then spent some time traveling in Germany, Austria, Italy and France, settled for a while at Assisi, and in 1878 went to Mons to succeed Huberti as director of the Conservatory of Music, which position he still holds. In 1879 he conducted a choir of 750 people at the National Festival of Music of Belgium and at the same time his beautiful oratorio, Jacqueline de Barière, was given. Many of his works have been given in Germany, particularly in Berlin, by the Bilse Orchestra. He is an officer of the order of Léopold, a member of the Royal Academy of Belgium, a member of the jury of the Grand Prize of Rome and a member of the Council for the Perfection of Musical Art in Belgium. Besides the compositions named above he has written an opera, Numance; the oratorios, Brutus, Jacqueline de Bavière Jacob van Artevelde, and Le Jugement Dernier; the trilogy, Judith; two cantatas, Het Wond, and De Wind; a symphonic poem, La lutte au xvie siècle; a Marche des esclaves; and many songs and part-songs.

Van der Does (vän-dĕr-dās), Karel. 1817-1878.

Pianist and composer; born at Amsterdam, where he received his first musical instruction. He later studied under Rummel at Bieberich, Nassau. Returning to Amsterdam he was made Court pianist. He was professor at the Royal School of Music, at The Hague, from 1838 to 1847. He died there. His best works are his comic operas, among which are L'Esclavage de Camoëns, Lambert Simnel, and Le Roi de Bohème.

Vanderstraeten (vän - dĕr - strä - tĕn), Edmond. 1826-1895.

Eminent writer on music; celebrated as the author of the work, La Musique aux Pays-Bas (Music of the Low Countries). Born at Audenarde, Belgium. He studied law in the University of Ghent; in 1857 going to Brussels, where he studied counterpoint under Fétis and composition under Bosselot. He became much interested in the study of archæology and collected a valuable library on the musical history of the Low Countries. He also collected musical instruments of historical value, one of which was a Jean Rucker clavecin. He was given a life position in the Royal Library, and was sent by the Belgian government on artistic and scientific missions to different parts of Europe. The paper, Le Nord, was edited by him for a while, and from 1859 to 1872 he wrote musical criticisms for various papers. He composed a three-act opera, Le Proscrit, but is best known by his writings, among which are Le Théâtre Villageois en Flandre; Lohengrin, Instrumentation et Philosophie; La Musique Congratulatoire en 1454; and Les Billets des Rois en Flandre.

*** Van der Stucken (vän'-dĕr-shtook'-ĕn), Frank. 1858-**

Eminent American musician; born at Fredericksburg, Texas, his father being a Belgian and his mother German. After the Civil War the family went to Antwerp, Belgium, where Frank became a pupil of Peter Benoit, the celebrated Flemish composer and the director of the Conservatory there. Van der Stucken's first compositions with orchestra, Te Deum, Gloria, and several minor religious pieces, were performed at the Cathedral and St. Jacques Church, also a ballet at the Theatre Royal. In 1878 he studied in Leipsic, where he enjoyed the friendship of Edvard Grieg, Carl Reinecke and many other prominent musicians. Here his first male chorus was sung successfully and Grieg wrote enthusiastically of his fifth opus, consisting of nine songs. In the following years he traveled and studied in Austria, Italy, Switzerland and Paris. In 1882 he acted as conductor at the Stadttheatre in Breslau, Silesia. While there he composed a suite on Shakespeare's Tempest, a Festzug in Wagnerian style, Pagina d'Amore, an episode for orchestra, with choruses and songs, and Vlasda, an opera. The next year he was presented to Franz Liszt, who took a great interest in his work and helped him to give a concert of his own compositions at the Grand Ducal Theatre of Weimar. He also conducted performances of his own works at Magdeburg, Rudolstadt, Antwerp and Paris. Having been appointed director of the Arion Singing Society of New York he returned in 1884, after eighteen years abroad. He held this position for eleven years, also conducting the Novelty concerts at Steinway Hall, 1884 and 1885, the Symphonic concerts at Chickering Hall from 1886 to 1888. In 1887 he directed a concert of his own works with the Philharmonic Orchestra in Berlin and a festival of the Music Teachers' National Association at Indianapolis. In 1889 he conducted the concert of American music at the Paris World's Exposition and was delegate to the musical congress of the Paris Exposition in 1900. In 1891 and 1894 he was director of the Newark (N. J.) and New York Festivals of the Northeast Sängerbund. In 1892 he planned and conducted the famous trip of the New York Arion Society to the principal cities of Europe. From 1895 to 1907 he was musical director of the Cincinnati Symphony Orchestra, and from 1897 to 1903 dean of the Cincinnati College of Music. He conducted two May Festivals in Indianapolis in 1897 and 1899, and after Theodore Thomas' death he was chosen to direct the Cincinnati May Festivals. Van der Stucken is esteemed not only as a composer, but as conductor, teacher and propagandist. He was the first conductor to give a program made up entirely of American compositions, which took

courage and ability. Aside from his works already named are Pax triumphans and William Ratcliff, for orchestra, choruses, and many songs, among which several have attained a wide-spread popularity.

Van Duyze (vän doi′-zē), Florimond. 1843-

Lawyer and amateur composer; born at Ghent, where he studied at the Conservatory. He won a prize for harmony, and in 1873 won the Grand Prize of Rome for his cantata, Torquato Tasso's Dood. He has produced seven operas, Teniers de Grimbergen, Le Médaillon de Mariette, Een Dief in Huis, De Zoete in Val, Rosalinde, Satan, and De Wildstrooper. An opera, Lena, has not been given. He has also composed an ode-symphonic entitled De Nacht.

*** Van Dyck (vän dīk), Ernest Marie Hubert. 1861-**

Famous dramatic tenor; born at Antwerp, Belgium. He took up law, studying at Louvain and Brussels, but his voice was so promising that he was persuaded to cultivate it. Going to Paris, in which he received much encouragement from Gounod, he studied under Bax St. Yves, supporting himself by journalistic work on the paper, La Patrie. In 1883 he was invited by Massenet, who had heard him at a private concert, to substitute for the tenor part in Paul Vidal's cantata, Le Gladiateur, which he was presenting. Van Dyck learned the songs in two hours and his voice created a veritable sensation. Lamoureux, having heard of this achievement, engaged him for his concerts. At this time Wagner's operas were, for political reasons, prohibited in Paris, nevertheless Lohengrin was given at the Eden Theatre with Van Dyck in the title role. The audience appreciated the performance, but the mob outside made such a demonstration that Lamoureux gave it up for the time being. Van Dyck was not long without an engagement, for Frau Wagner heard of his success in Lohengrin and he was invited to sing before her. She chose him for the part of Walter in Die Meistersinger and he went to Carlsruhe to study under Felix Mottl. In 1888 he was engaged by the Vienna Imperial Opera. He enlarged his repertory with the parts of Loge in Rheingold,

Faust, Romeo, Des Grieux, in Massenet's Manon, and Siegmund. In 1891 he sang at Covent Garden, London, and in the same year the second performance of Lohengrin was given in Paris, this time under the protection of the police. The next year he sang at Bucharest, the Roumanian capital, and was invited to sing privately before Queen Elizabeth. He was also invited to sing before Queen Victoria of England, at Balmoral, and she gave him the highest praise for his art. He sang at the Metropolitan Opera House, New York, in the season of 1888-1889, and again in 1900-1901. To the roles already mentioned he has added Tannhäuser and Tristan. He possesses voice, intelligence and dramatic ability to a marked degree.

Van Rooy (vän rō′-ī), Anton. 1869-

Born at Rotterdam; this distinguished basso was engaged in business until his twenty-sixth year. He received most of his musical instruction from Stockhausen at Frankfort. His first public appearances were in concert and he gained a fine reputation as a singer of ballads and oratorio. In 1897 he attracted the attention of Frau Wagner, who called him to Bayreuth. There his great parts were Amfortas and Wotan, particularly the latter, in which he distinguished himself. The next year he sang successfully in German Opera in London, and the following year, 1899, in America. In New York he was a member of Grau's Opera Company and was well received. He has since become a great favorite.

Van Westerhout (vän wĕs′-tĕr-howt), Niccolo. 1862-1898.

Born at Mola di Bari, Italy, of Dutch parents. He studied under Nicola d'Arienzo at the Royal Conservatory, Naples, where, in 1897, he was appointed a professor of harmony. His compositions include a four-act opera seria, Cimbelino; a three-act opera seria, Fortunio, a one-act opera, Doña Flor; two symphonies, a violin concerto, several orchestral compositions, a violin sonata, many piano-pieces of unusual merit, and songs.

Van Zandt, Marie. 1861-

American singer, who was born in Texas, where her father was a ranch owner. Her early life on the plains

did much toward preserving her charming simplicity. Her mother had also been a singer, at one time in opera under the direction of Max Maretzek, and she gave her daughter her first instruction. The Civil War made havoc with the family's finances and they removed to New York, and in 1873 to London, where Marie attended a convent school. While there she received much encouragement from Patti. After studying under Lamperti she made her debut at Milan in 1879, as Zerlina, and also in La Sonnambula. The next year she was well received in London, and the year following at the Opéra Comique in Paris she made quite a sensation as Mignon. She has sung in the principal European cities and in America and always is well received. She was married in 1898 in Paris to Petrovitch de Tcherinoff, a Russian state councillor, and professor at the Imperial Academy of Moscow.

Varney (vär-nē), Louis.

Son of Pierre Joseph Alphonse Varney; born in Paris. His first compositions appeared in 1876 since which time he has produced more than thirty operettas, comic operas and "revues" at small Parisian theatres. His three-act operetta, Les Florains, was given at Vienna in 1895 as Olympia and at Berlin as Die Gaukler. His latest are the musical farces, Le Pompier de Service, Les Demoiselles des Saint-Cyriens, Les Mousquetaires au Couvent and Riquet à la Houppe.

Varney, Pierre Joseph Alphonse. 1811-1879.

Born in Paris. He received his musical education at the Conservatory, where he studied violin. Reicha was his instructor in composition. He spent the years 1832 to 1835 there, then went to Ghent as leader of orchestra, later holding similar positions at The Hague and Rouen. In 1862 he had charge of the orchestra of the Bouffes Parisiens, three years later going to Bordeaux. There, besides his position in the Grand Theatre, he was leader and president of the Saint Cecilia Society. He returned to Paris in 1878, where he died the next year. Among his compositions are seven one-act operettas composed for the Bouffes Parisiens. His fame lies in the song, Mourir

pour la Patrie, which was popular among the Girondins during the revolution of 1848.

Vasconcellos (väs-kōn-sĕl'-lōs), Joaquin de. 1849-

Portuguese critic; born in Oporto. He received his education in Hamburg and Coimbra, and traveled extensively on the Continent. In 1883 he was made professor of German in the Oporto Lycée. He also has had charge of the local Museum of Trade and Industry. He has published numerous articles on the fine arts, specializing on music and German literature. His great work has been a dictionary of Portuguese musicians. Among his articles are O Faust de Goethe, Luiza Todi, Reforma do ensino de bellas artes, Albrecht Dürer e a sua influencia na peninsula, and Goësiana.

Vasseur (väs-sŭr), Félix Augustin Joseph Léon. 1844-

Born at Bapaume, Pas-de-Calais. His first instruction was given him by his father. Going to Paris he entered Niedermeyer's institute for church music, where he won the first prizes for piano and organ. He also studied under Dietsch. Soon after leaving the school, when eighteen years old, he was made organist of Saint-Symphorien at Versailles, and since 1870 has been organist of the Cathedral there. In 1879 he undertook the management of the Nouveau Lyrique, but was unsuccessful. Vasseur has published a method for organ and harmonium. He has made many transcriptions for organ and piano. Some sacred works are contained in a collection entitled L'office divin. In 1877 his Hymn to St. Cecilia was highly praised. Most of his compositions are operettas written for the Bouffes Parisiens. Of these La Timbale d'Argent has made the greatest success. Later works are Le Mariage au Tambour, Madame Cartouche, Ninon, Mam'zelle Crémon, La Famille Vénus, also music to Chievot and Venlo's Le Pays d'Or.

Vaucorbeil (vō-kôr-bĕ), Auguste Emmanuel. 1821-1884.

French composer; born at Rouen. His father for many years was an actor under the name of Ferville. Auguste studied in the Paris Conservatory under Kuhm in solfeggio, Mar-

montel, piano; Dourlen, harmony, and under Cherubini for fugue and composition. He was patronized by Queen Marie Amélie, who assisted him some, and he made a livelihood by giving singing lessons. He gave his spare time to composition and published a collection of twenty-two songs, among which was a Simple Chanson, which became very popular. Later appeared two string-quartets, some sonatas for piano and violin, one for viola, and two suites for piano; and in 1863 a three-act comic opera, La Bataille d'Amour. A lyric scene, La Mort de Diane, was sung by Mme. Krauss at a Conservatory concert in 1870. An unpublished opera, Mahomet, is full of life and spirit. Vaucorbeil was appointed government commissary of the subsidized theatres and in 1878 Inspecteur des Beaux Arts, soon after which he became director of the Opéra. He belonged to the Legion of Honor.

Vavrinecz (vä'-vrē-nĕts), Mauritius. 1858-

Hungarian composer and conductor; born at Czegled. He studied at the Pesth Conservatory and later under Robert Volkmann. He became known through his compositions, his Stabat Mater being performed in 1886 at the Buda Garrison Church. This gained for him the position of Cathedral chapelmaster at the Hungarian Coronation Church. His criticisms are widely read. His compositions include the four-act opera, Ratcliff; a one-act opera, Rosamunda; a cantata, Des Todtensee; overture to Byron's Bride of Abydos; a Dithyrambe for full orchestra; a symphony; five masses; a requiem; an oratorio and others.

Vecchi (vĕk'-kē), Orazio. 1551-1605.

Born at Modena. He obtained his musical instruction from the monk, Salvatore Essenga, well known for his compositions; a collection of madrigals published in 1566 is supposed to contain one by Vecchi. He took holy orders, being made canon in 1586, and archdeacon in 1591 at Correggio. He deserted his office, however, to live in his native town, and in 1595 was deprived of his canonry. He had become celebrated as a musician, and the same year was appointed one of a committee to revise and correct the Roman Gradual, published by Gardano four years before. The next year he was made chapelmaster of the Modena Cathedral, and two years later chapelmaster at court. His work now was in much demand, being requested for a composition by the King of Poland, and also invited to the Court of the Emperor Rudolph II. He was one of the best canzonet and madrigal composers of his time, and his sacred music is excellent. A work which was probably the first step toward opera is his Amfiparnasso, commedia harmonica, produced at Modena in 1594, published in Venice in 1597. It is a series of five-part madrigals sung by a choir, the actors appearing masked and performing in dumb show. The effect is dramatic, the humor it contains is good.

Veit (vīt), Wenzel Heinrich. 1806-1864.

Bohemian composer, self-taught; born at Repnic. He became a skilled musician and for a number of years was chairman of the School of Organists. He was made president of the District Court in Leitmeritz, which position he held until his death. His compositions are excellent and include six quartets, five quintets, a trio, a symphony, overture, a festival cantata, male choruses in Bohemian and German, and many songs.

Velluti (vĕl-loo'-tē), Giovanni Battista. 1781-1861.

The last of the great male sopranos of Italy; born at Monterone, Ancona. He was instructed in music by the Abbate Calpi, making his first appearance in 1800, at Forli. His first great success came five years later, when he sang in Rome in Nicolini's Selvaggia. Two years later he earned the position of first singer of his time in Nicolini's Trajano. After singing in Naples, Milan and Turin, he went to Vienna, where he made a great sensation. After singing in Italy again, he went to London in 1825, where he was very successful. Velluti had a splendid voice of large compass, the upper notes being exquisitely sweet and clear, and the lower register rich and full.

Veracini (vā-rä-chē'-nē), Francesco Maria. 1685-1750.

Violin virtuoso and composer. He was born at Florence, being known as

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Il Florentino, but while young went to live in Venice. His instructor was Vivaldi, and he made his first appearance in 1714. He went to London, where he remained two years, successfully leading the Italian Opera band and appearing as soloist between acts. He was considered the finest violinist in Europe. He spent a number of years in Dresden, where he was appointed composer and chamber virtuoso to the King of Poland. Leaving Dresden he went to Prague, where for many years he was violinist to Count Kinsky. He revisited London in 1736, where, however, he had been displaced in the affections of the audience by Geminiani. His opera, Adriano, was enthusiastically received. He returned to Italy in 1747, where he lived at Pisa until his death. His compositions rank among the best, possessing originality, vivacity and grace. They include a number of concertos, sonatas, and symphonies for two violins, viola, violoncello, and basso, some of which are in the public libraries of Florence and Bologna. He published two sets of twelve sonatas each, and his operas, Adriano, Roselinda, and L'Error di Salomone.

Verdelot (vărd'-lō), Philippe.

Flemish composer; one of the first to compose madrigals. Very little is known of his life. He went to Italy and lived in Florence between 1530 and 1540. Some of his works were printed in France as early as 1530. He was a singer at St. Mark's, Venice, and Guicciardini claims he died before 1567. His last publication is dated 1549. His madrigals were printed in all the principal collections of France, Belgium, Italy and Germany. Some of his church-music is also found at Toledo, with that of other Flemish composers. His oldest publication is a book of madrigals for lute, arranged by Adrian Willaert.

Verdi (vĕr'-dē), Giuseppe. 1813-1901.

One of the kindest and gentlest of men as well as a distinguished musician; born in the Italian village of Le Roncole, at the foot of the Apennines. Here his musical genius developed under great difficulties. Italy was a French province at the time of his birth and youth and his music in after years was associated with the cause

Verdi

of Italian liberty. His parents were extremely poor, eking out a living from the proceeds of a tiny inn and an adjoining shop. Giuseppe was a quiet little fellow, with rather a melancholy disposition. Probably it was because he was so unobtrusive that he was chosen, at seven years of age, to attend the priest at mass. The story is told that he was so enraptured at hearing the music of the organ that he could not give his attention to the service, thereby bringing down upon himself the wrath of the priest. He pleaded so hard that his father consented to his being taught by M. Baistrocchi, the organist, and also bought him a small spinet upon which to practise. He made such rapid strides that at ten years of age he succeeded Baistrocchi as organist. About this time he went to Busseto to attend school, walking three miles to Le Roncole every Sunday to fulfil his duties as organist, for the munificent salary of eight dollars a year. At the close of his second year at Busseto he was given employment in the warehouse of Antonio Barezzi. Association with him meant much for Verdi, for he was a thorough musician and president of the Philharmonic Society which met at his house. The leader of the society, Giovanni Provesi, was also chapelmaster and organist of the Cathedral. This man soon recognized Verdi's talent and offered to give him lessons in counterpoint for nothing and Barezzi allowed him to practise on his piano. He assisted the master as organist and conductor of the Philharmonic and spent some time in composition. Don Pietro Seletti, a canon of the Cathedral, taught him Latin. The canon wanted to make a priest of him, until he discovered what genius the boy possessed by hearing him improvise one Sunday morning, when he said to him: "Study music as much as you like; I will not advise you to drop it." After three years Provesi declared that Verdi knew all he could teach him, and advised him to enter the Conservatory at Milan. Through the influence of his friends he was granted a pension from a charitable institution, which annually gave four scholarships to assist young men in the study of the arts and sciences. Barezzi loaned him money for board and lodging, and when he reached Milan

a nephew of Seletti's, a professor, insisted that he live with him. Verdi presented himself at the Conservatory, at the head of which was Francesco Basily, a learned musician and a pedant of the deepest dye. He found "little evidence of musical talent" in the candidate and refused him admission. Verdi did not despair but applied to Vincenzo Lavigna, a successful theatrical composer. Under him he studied composition and orchestration, receiving daily lessons in harmony, counterpoint and fugue, with a study of Mozart's Giovanni. Two years had passed when news came of the death of Provesi, and Verdi felt compelled to return to Busseto, as his friends had contributed for his instruction, to the end that he become organist there. During this stay at Busseto he lived with his friend, Barezzi, and married his daughter, Margherita. In 1838, with his wife and two little children, he returned to Milan to try his fortune with his opera, Oberto Conte di San Bonifacio. But his erstwhile teacher, Lavigna, had died, and he found himself without friends. In 1833 or 1834, before Verdi's return to Busseto, he had taken the place of the conductor of a Choral Society in Milan, for the performance of Haydn's Creation, and had won much praise for his part. Through the encouragement of this conductor, Masini, he composed the opera, and it was he who now used his influence to get it performed. Through his efforts it was to have been produced at La Scala. The rehearsals had just begun when a principal became seriously ill, and the opera was abandoned. Much disheartened, Verdi was about to return to Busseto, when he was sent for by the impresario, M. Bartolomeo Merelli, who had become interested in the opera. He agreed to produce it, with alterations, and it was successfully performed in 1839. Following this he was engaged by Merelli to write three operas, one every eight months, and he was working upon one of them, Proscritto, when Merelli asked him to lay it aside and compose a comic opera for the autumn. About this time his little son died, followed soon by the little girl, and in a few weeks the young wife died. The three deaths came in less than three months' time and left Verdi desolate and consumed with grief. He struggled with his work, and U Giorno di Regno was produced, but was a complete failure. How could one in such deep sorrow be successful with a comic opera? He insisted upon breaking his contract with Merelli, who, however, told him if he ever again should take up his work to bring his compositions to him.

One evening, months afterward, Verdi chanced to meet Merelli, who was on his way to the theatre. Merelli took him up into his little room and showed him the libretto of Nabucco, and insisted that he take it home with him.

Verdi had resolved never to compose again, but a line in the libretto caught his fancy, and almost in spite of himself he read it through two or three times. Then, from day to day, appropriate strains of music would come to him, and so he hesitatingly wrote the score. Merelli produced it in 1842, during the carnival before Lent. Nabucco was a real triumph, and with it Verdi's career began. Its success was surpassed the next year by I Lombardi, which became Italy's most popular composition. In 1844 Ernani was produced at the Fenice Theatre in Venice. It was an enormous success, and Verdi's popularity was assured.

Since the fall of Napoleon Lombardy had been under the control of the Austrians. Verdi's operas breathed patriotism, and as a result he was the idol of his countrymen. The authorities watched his librettos closely and many had to be cut down and changed. Following Ernani, he was in great demand, and during the next few years he wrote many operas. In 1844 I Due Foscari was produced in Rome, and the next year Giovanni d'Arco came out in Milan, the overture of which alone survives. Later in the year Alzira was given at La Scala and was a failure. In 1848 Attila was produced in Venice and it was more fortunate. It, with Ernani, gave him European fame. Attila was followed the next year by Macbeth, and, had the libretto been better, this might have been a masterpiece. The music was the best he had written up to that time. It was given at the Pergola of Florence and was only moderately successful, owing to the lack of a tenor part. During the same

year he was engaged to write an opera by Lumley, of Her Majesty's Theatre, London. I Masnadieri, based upon Schiller's Robbers, was produced there with the idol of London, Jenny Lind, in the leading part. The English differed much in temperament from the Italians; Verdi's defects were seen, and the opera was a failure. Lumley wished him to remain and succeed Costa as conductor; but, owing partly to his failure and because he was under contract to write two operas for the publisher, Lucca, he started upon his homeward journey. Arriving in Paris, where I Lombardi was being rehearsed in a revised version, he remained until after its production in November under the title of Jérusalem. Retiring to Passy he wrote two operas, Il Corsaro and La Battaglia di Legnano. Both were failures. After the production of the latter Verdi returned to Paris, but the terrible outbreak of cholera forced him to leave hurriedly. While in Paris he had written his opera, Luisa Miller, which was given successfully in Naples in 1849. Near the close of the following year his next work, Stiffelio, was performed at Trieste, and its failure seems to have been complete. When, seven years later, it was altered and given under the title of Arnoldo, it was fairly successful. During this year he married Signora Strepponi, the beautiful singer, who had helped many of his operas to be successful. He had now composed sixteen operas, of which Ernani, I Lombardi, and Luisa Miller alone survive. He had endeared himself to the Italian people by the spirit of patriotism embodied in his works. The Austrian police would not allow a conspiracy to be acted upon the stage, and many of his plots had to be changed. In 1851 Verdi's second period began. This year Rigoletto, founded on Victor Hugo's Le Roi s'amuse and composed in forty days, was performed at Venice. It was an immediate success and was soon given in all parts of Europe. This production marks an era in the history of Italian Opera in that the aria takes the place of the declamatory monologue. The next two operas appeared within a few months of each other, after the lapse of nearly two years, Il Trovatore in Rome, and La Traviata in Venice. The former

scored a success, but the latter failed, owing to a peculiar circumstance. The role of Violetta was taken by Signora Donatello, who was a very large woman, and when, in the third act, the doctor pronounced her dying of consumption, the audience was convulsed with laughter. Later it was successful and became one of the most frequently performed of Verdi's works. These three operas were the best and the last of the Italian Opera School as developed through Rossini, Bellini and Donizetti. Before this time Verdi's popularity had been chiefly confined to Italy; it now spread, even to France and England. One result was an invitation to write an opera for the Paris Imperial Academy of Music. Going to Paris he composed Les Vêpres Siciliennes, which was produced in 1855 and was a great triumph. During this year he made a flying trip to London, where Il Trovatore was being performed. Returning to Italy, Simon Boccanegra was composed, but proved a failure when produced in Venice in 1857. Verdi's next work was Un Ballo in Maschera, given in Rome, and is one of the greatest successes of his career. Some of the music has a lightness, grace and brilliancy not found before this time in his works. A commission from the Imperial Opera House at St. Petersburg brought forth La Forza del Destino in 1862. The same year occurred the World's Fair, in London, and four of the most famous composers were commissioned to write odes for the inauguration. Sterndale Bennett represented England; Auber, France; Meyerbeer, Germany, and Verdi, Italy. His production was the cantata, Inno delle Nazioni. The finale is on a grand scale and combined English, French and Italian national airs. Verdi was one of thirteen Italian composers who combined to write a requiem in memory of Rossini. For the second French Exhibition, in 1867, he composed Don Carlos. The Khedive of Egypt, wishing to enhance the glory of his theatre, specially requested a work from Verdi, who responded with Aïda. It was performed in 1871 and was his most brilliant and original opera up to that time. Three years later he composed the splendid requiem on the death of Manzoni, to whom he had been strongly attached. Aside from

operas, Verdi had composed a string quartet, a Pater Noster for two sopranos, contralto, tenor and bass, and an Ave Maria for soprano and strings. After the requiem Verdi retired for many years to the quiet life of his villa, Sant' Agato, near Busseto, where he devoted himself to his garden and farm. He was fond of animals, particularly horses. He was charitable, giving to the needy, and when the people of Busseto wanted a theatre he gave 10,000 francs toward it. He was kind to young musicians, but seldom talked of himself or his works. He had an iron constitution, and energy of character; was tall, agile and vigorous. The quiet of these years was broken in 1881, when a revised version of Simon Boccanegra was given at Milan. Verdi called upon the famous poet-composer, Arrigo Boïto, to overhaul the libretto completely, and this time the opera was a great success. During the retirement which followed this production rumors of a new opera were circulating. These were eventually verified by the magnificent Otello, given in Milan, 1887. Its success was overwhelming; the verdict of the critics and musicians assembled from all over the world was unanimous. Verdi was fêted as never composer had been fêted before. Surely it would now seem that he could afford to rest on his laurels. But in his old age this musician, who never felt old, began on a work which is full of inspiration, beauty and youth. It is pure comedy throughout. Falstaff, given at La Scala, in Milan, 1893, electrified the musical world. It seems to breathe the spirit of youth, and Verdi said he thoroughly enjoyed writing it. In this, his farewell to the world, he has, like Rembrandt in his last portrait, taken leave of it with a smile on his face. The librettos for Otello and Falstaff were furnished by Boïto and are the two finest in existence. These two works embody all the best features of the modern school of music, without losing touch with the great masters of the past. Verdi was no innovator; he did not change systems, but turned his genius to developing existing materials to the highest conceivable pitch of beauty and completeness.

Verdi is known to have refused the offer, in 1871, to succeed Mercadante as director of the Conservatory at Naples. He was a member of the Académie des Beaux Arts, Paris, succeeding Meyerbeer. He was elected deputy to the new kingdom of Parma, and was a member of the Italian Parliament, though he resigned after two or three years. In 1875 he was made senator by King Victor Emmanuel. Through all these honors he remained a simple gentleman. His wife died late in 1897, and was buried in the House of Rest, near Milan, a home for aged artists, founded by Verdi as a love-offering to her. He died in 1901 and is buried beside his wife.

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Vere (vĕr), Clémentine Duchêne de.

Singer; born in Paris. Her father was a Belgian nobleman and her mother an English lady. She studied under Mme. Albertini-Baucarde at Florence, and there made her first appearance at sixteen years of age. She made a successful concert tour of the leading cities in Italy, France, Spain, Mexico and Australia, and was especially well received in Berlin, London and the United States. In New York she was a member of the Abbey and Grau Company. Her voice is a rich soprano, very powerful and particularly brilliant in coloring. Her principal parts are Marguérite in Berlioz's Faust, Violetta, Marguerite de Valois, Ophelia, Lucia, and Dinorah.

Verhulst (vĕr-hoolst'), Johannes Josephus Herman. 1816-1891.

Born at The Hague and received his musical education at the Royal School of Music. While quite young he was appointed violinist in the orchestra of the French Opera under Charles Haussen. Mendelssohn's attention was attracted to his work and he invited him to come to Leipsic. This visit was postponed on account of Mendelssohn's marriage and absence, and in the meantime Verhulst studied at Cologne under Joseph

Klein. He went to Leipsic in 1838, and Mendelssohn was so pleased with him that he recommended him for the position of conductor of the Euterpe concerts. After a six years' absence he returned to The Hague, where the King decorated him with the order of the Lion and made him Court director. He became famous as a conductor and led many famous societies and concert organizations in the Netherlands. While in Germany he and Schumann became firm friends. In 1886 he retired to private life. His compositions include symphonies; overtures; quartets for strings; and many sacred works, among which is a requiem for male voices; songs; and part-songs.

Vernier (vĕrn-yā), Jean Aimé.

French harpist; born in Paris, whose only instruction was received from his father. He early learned to play the harp and violin, and at eleven years old successfully played at a Concert Spirituel. When only a boy he began composing. In 1795 he was appointed harpist for the Theatre Feydeau, and from 1813 to 1838 at the Grand Opéra, when he retired with a pension. His compositions include sonatas, quartet, and trios.

Vervoitte (vĕr-vwät), Charles Joseph. 1822-

French composer; born at Aire, Pas-de-Calais. He first studied under an organist at Saint-Omer and later under Théodore Labarre for composition. While only a youth he obtained the position of chapelmaster at Boulogne, and shortly afterwards was made music-director of two institutions there. In 1847 he was appointed chapelmaster at Rouen and three years later he became a member of the Academy. He became chapelmaster at Saint-Roch, Paris, in 1859. Among his works are two cantatas; anthems; Saluts solennels for solo voices and chorus; mass for three voices; motets; and songs; two volumes of faux-bourdons.

Vesque von Püttlingen (vĕsk fōn pĭt'-lĭng-ĕn), Johann. 1803-1883.

Born at Opole, Poland; the son of an official in the Belgian War Office, who, on the advance of the French, fled with his young wife to Opole, where they found refuge in the castle of Prince Lubomirsky. The father

went to Vienna, where the boy received training, intending him for government service. His musical talent showing, he received instruction from Moscheles and S. Sechter. He became a State Councillor and became well known as pianist and composer. He retired from civil service in 1872, and seven years later received the title of Geheimrath. He was intimate with Mendelssohn, Schumann, Berlioz and Liszt. His works are many and varied, including two masses, sonatas, rondos, etc., for piano; songs; and six operas, which became quite popular.

Vestris (vās'-trēs), Lucia Elizabeth. 1797-1856.

Popular singer, possessing a rich contralto voice of uncommon sweetness. Born in London, though half Italian, her father being Gaetano Bartolozzi, the artist and her grandfather Francesco Bartolozzi, the well-known engraver. She was given a good education and her voice was trained by Corri. At the age of sixteen she married Armand Vestris, dancer and ballet-master at the King's Theatre, but they separated in less than three years. Her first public appearance was in 1815 as Proserpine in Winter's Il Ratto di Proserpina, and she became very popular. The next year she spent the winter in Paris, singing in various theatres. At the Français she played Camille in Les Horaces, with Talma as Horace. She reappeared in London in 1820 at Drury Lane, making her greatest English success as Lilla in The Siege of Belgrade. Madame Vistris undertook the management successively of the Olympic, Covent Garden and Lyceum Theatres. She was assisted in this work by Charles Mathews, whom she married in 1838. She died in London.

Viadana (vē-ä-dä'-nä), Ludovico. 1564-1645.

Italian composer of whose life little is known. His family name was Grossi and he acquired that of Viadana from his birthplace, near Mantua. He was chapelmaster successively at Urbino, at Concordia, in the states of Venice, and at Mantua. He was a monk of one of the stricter orders. Before his time the organ had been used to take the part of a missing voice, but he was the first to compose

expressly for the voice to be accompanied by a thorough-bass. He invented the term basso continuo. His most celebrated work is a collection of Cento Concerti ecclesiastici. He was a prolific composer, and published a number of volumes of canzonets, madrigals, psalms, canticles, and masses. He was the first to accompany solemn church compositions.

Vianesi (vē-ä-nā'-zē), Auguste Charles Léonard. 1837-

Born at Leghorn; the son of a musician. He received his early musical training in Italy under Pacini and Döhler, going to Paris when twenty years of age. He brought a letter of introduction to Rossini and completed his musical studies there. Two years later he was called to London by the appointment of conductor at Drury Lane. Later he held similar positions in New York, Moscow and St. Petersburg. Returning to London he conducted Italian Opera for twelve years at Covent Garden. In his wanderings he was conductor in many cities in Great Britain and on the Continent. In 1885 he became a naturalized Frenchman and two years later was appointed to succeed Altès as first conductor of the Grand Opéra in Paris.

Viard-Louis (vĭ-ăr loo-ē), Jenny. 1831.

Distinguished pianist; born at Carcassonne. She studied at the Paris Conservatory, where she obtained first prize for her playing. Afterwards she was a pupil of Madame Pleyel. She has been married twice; in 1853 to Nicholas Louis, composer, and in 1859 to M. Viard, a Parisian merchant. The season of 1864 and 1865 she toured through Austria and Germany, her ability being especially proven through her rendering of Beethoven's works. Following this tour she gave concerts in Paris. In 1874 she took up teaching in London. In 1883 she began a series of concerts for Beethoven's chamber-music for piano especially and for other instruments. These have been very successful. In 1884 she published a work entitled Music and the Piano.

Viardot-Garcia (vĭ-ăr'-dō găr-thē'-ä), Michelle Pauline. 1821-

Born in Paris; the daughter of the famous singer and teacher, Maurice Garcia, sister of Madame Malibran and mother of Mme. Heritte-Viardot. At the age of three her father took the family on a trip to America, and her earliest remembrance of her father's voice was hearing him sing at the command of a band of bandits who robbed them in Mexico. While in Mexico, at the age of four, she received lessons on the piano from Marcos Vega, organist of the Mexico Cathedral. At the age of six she could speak fluently in French, Spanish, Italian and English, and later in German. At seven she was in Paris again and studying under Meysenberg and Liszt and harmony under Reicha. Both of her parents had instructed her, and when her father died she began studying voice with one of his favorite pupils, Adolph Nourrit, the tenor. Her first appearance in public was in 1837 at Brussels in a concert given by her brother-in-law, De Bériot it being his first appearance after the death of his wife, Mme. Malibran. Pauline's voice resembled her sister's in quality. The concert was a great success and she spent the next year touring Germany with De Bériot, also singing in Paris Her first London appearance was in 1839 at Her Majesty's Theatre, where she sang until the following autumn, when she went to Paris. There she sang in Rossini's operas and was enthusiastically received. In 1840 she married M. Viardot. He resigned the Opéra management, and they spent years touring through Italy, Spain, Germany, Russia and England. She returned to Paris in 1849 to take the part of Fidès in Meyerbeer's Prophète, for which part she had been specially chosen, and which she played more than two hundred times. In 1859 she achieved a triumph as Orphée at the Lyric Theatre, and two years later sang possibly her greatest part in Alceste. Her roles include Desdemona, Cenerentola, Rosina, Norma, Arsace, Camilla, Anina, Romes, Lucia, Maria di Rohan, Ninette, Leonora, Azucena, Donna Anna, Zerlina, Rahel, Iphigénie, Alice, Isabelle. Valentine, Fidès, and Orphée. In 1862 Mme. Viardot retired from the Opéra and went to live in Baden-Baden. She took up teaching, and also produced her operettas, Le Dernier Sorcier L'Ogre, and Trop de Femme. In 1871 she returned to Paris. For many years she was a

professor of singing at the Paris Conservatory, and she devoted much time to composition. She has had many famous pupils, among them Artot, Maria Brandt, Orgeni and Antoinette Sterling. Schumann dedicated to her his Liederkreis, a collection of songs. Mme. Viardot has published several collections of songs, and vocal transcriptions of some of Chopin's mazurkas and waltzes. Other compositions are twelve romances for piano, twelve Russian melodies, six pieces for violin and piano, and a polonaise for four hands. Her singing exercises are much used by teachers.

Vicentino (vē-chĕn-tē'-nō), Nicola.

Priest, composer and theorist; born at Vincenza. He received his musical instruction from Adrian Willaert at Venice. He was ordained, then became chapelmaster of Ipolito of Este, cardinal of Ferarra, living many years with him in Rome. While there he published a volume of madrigals, in which he demonstrated his idea of restoring the old scales of the Greeks. He met with great opposition, particularly from the Portuguese musician, Vicente Lusitano, and in defense published a theoretical work, called L'Antica Musica Ridotta alla Moderna Prattica. He invented an instrument, the archicembalo, which had several keyboards. He was a masterful performer on the clavichord.

Vidal (vē-dăl), Louis Antoine. 1820-1511-about 1576.

Cellist and writer; born at Rouen. His instruction on the cello was obtained from Franchomme. He was a friend and admirer of Vuillaume, the musical instrument-maker. His work, Les Instruments à Archet, is a comprehensive and interesting work on stringed instruments, makers, performers and composers. It is beautifully illustrated and is valuable for its new ideas and verification of facts. Other publications by him are La Chapelle St. Julien des Ménétriers, and La Lutherie et les Luthiers.

Vidal, Paul Antoine. 1863-

French conductor and composer; born at Toulouse. He received his musical education at the Paris Conservatory, where he made a brilliant record. In 1879 he won the first harmony prize, in 1881 the first prize for fugue, and in 1883 the Grand

Prize of Rome. He has been in great demand as an accompanist. He was placed on the teaching staff of the Conservatory in 1894, succeeding Mouzin as professor of solfège. About the same time he became conductor of the Sunday concerts at the Grand Opéra, and in 1896 succeeded Madier de Montjau as leader of the orchestra at the Grand Opéra. Among his compositions are Le Gladiateur, a cantata; three pantomimes; a three-act lyric fantasy, Eros; a ballet, La Maladetta; two one-act operettas, Le mariage d'Yvette, and La dévotion à St. André; a three-act lyric drama, Guernica; numerous choral compositions; and an orchestral suite, Les mystères d'Eleusis.

Vierling (fēr'lĭng), Georg. 1820-1901.

German composer; born at Frankenthal, Bavaria. His father was highly educated, and gave to his son his first instruction in music. Georg entered the Gymnasium at Frankfort, where he took up a scientific course. His inclination for music was so strong that he devoted much time to it. He studied piano under Neeb at Frankfort, then at Darmstadt under Rinck for organ, and from 1842 to 1845 under Marx in Berlin for composition. He soon received the appointment of organist of the Oberkirche at Frankfort and became the director of the Singakademie. After the season of 1852-1853 at Mayence, where he conducted the Liedertafel, he returned to Berlin. He founded the Bach-Verein about this time and conducted it for some time, being succeeded by Bargiel. In 1859 he became Royal music-director, but retired to take up teaching and composition. His works are varied, including many vocal works, such as duets, part-songs, the 137th Psalm; Zechkantate and Zur Weinlese; the choral works, Hero and Leander, Constantin, and others. Instrumental works include a symphony, overtures to The Tempest, a capriccio for piano and orchestra, a piano trio, a grand fantasia for piano and violin, and many piano-pieces.

Vieuxtemps (v'yŭ-tăñ), Henri 1820-1881.

One of the greatest violin virtuosos of his time who also held a high place as composer. He was born at Verviers, on the Belgian frontier. His

father was a musician and taught him the elements of violin-playing. He was placed under the instruction of Lecloux and with him and his father the boy made a concert tour of Belgium when he was seven years old. At Brussels he was heard by De Bériot, who recognized his genius and took him as a pupil. The next four years were spent under De Bériot, who took him to Paris in 1838, where he made a successful appearance. In 1831 the master left Paris for Italy and Henri returned to Brussels, where he studied hard without a teacher for two years, when he again set out on a tour. The next three years were spent in travel through Europe and he met most of the celebrated musicians of the day. In Vienna Vieuxtemps studied under Simon Sechter, the Court organist. Later, at Moscow and St. Petersburg, he was enthusiastically received. He went to London with De Bériot and played at the Philharmonic concerts. While there he heard Paganini play and the performance filled him with wonder. He spent 1835 to 1837 in Paris, studying composition under Reicha. This period produced the best of his early compositions. At the end of this time he paid his second visit to Vienna, also making a tour of Russia. The latter proved such a success that he started out to repeat it the next year. During this journey he met Wagner. The next summer was spent in composition, his brilliant concerto in E and fantaisie caprice being written at this time. In 1840 he brought these out in Paris and in Antwerp, where he was decorated with the Order of Leopold. A second visit to London and another Continental tour followed; in fact, the rest of his life was spent in traveling. In 1844 he made his first American tour. The next year he married Miss Josephine Eder, an accomplished pianist, of Vienna, and she accompanied him on his travels. Returning to Brussels he brought out in the same year his new A major concerto. The following year, 1846, he was appointed Court violinist at St. Petersburg and professor in the Conservatory. He held this position until 1852, when he again set out on his travels. During the first year of these travels he composed his concerto in D minor. The year 1855 was spent in Belgium and

1857 found him again touring America, this time with the brilliant pianist, Thalberg. Returning to Paris he brought out his fifth concerto in A minor, and for the next ten years he earned fresh triumphs, playing in every important concert-room of Europe. In 1868 he suffered a sad bereavement in the death, first of his father and then of his wife. Distracted with grief, he undertook another tour to divert his mind. This trip included his last visit to America and this time he was associated with the celebrated singer, Christine Nilsson. The following year he was appointed first professor of violin at the Brussels Conservatory to succeed De Bériot and also director of the Popular concerts. In 1872 he was elected a member of the Académie Royale of Belgium. But his work was brought nearly to an end shortly after, for a paralytic stroke in 1873 disabled his left side. Though he rallied and resumed his duties his career as a player was ended, and he suffered much in not being able to demonstrate to his pupils on the violin. He again began to travel for his health. The last few years of his life were spent in Algiers, where he was killed by a drunken Arab, who threw a large stone, striking him on the head while he was riding in his carriage. He is buried at his birthplace. Vieuxtemps possessed a gay though restless disposition, and had a passion for travel. Most of his best compositions were written en route. He was amiable and much beloved by his associates. He was a masterful interpreter of Beethoven, and made a brilliant success as a quartet player. He possessed a wonderful staccato, both on the up and down bow, and his intonation was perfect. Among his compositions are solos, duets, études, variations, fantaisies, transcriptions, and caprices.

Vigano (vē-gä-nō′), Salvatore, 1769-1821.

Famous ballet dancer, as well as composer of both action and music for ballet. He was born at Naples. He is first known as an actor of female roles in Rome. He married the celebrated Spanish dancer, Maria Medina, and they appeared together in Vienna in 1793. The Empress encouraged him and he produced his ballet of The Men of Prometheus,

which had a remarkable run. This established his popularity and his success was assured. He was long intimately associated with Beethoven, which possibly influenced him in modernizing the style of Italian ballet. He died in Milan.

Vilbac (vĕl-băk), Alphonse Charles Renaud de. 1829-1884.

French pianist and organist; born at Montpellier, and died at Brussels. He studied at the Paris Conservatory under Lemoine, Benoist, and was the favorite pupil of Halévy. He won the second prize for organ in 1843, the first prize the following year, and later the Grand Prize of Rome. He spent two years in travel through Italy and Germany. Returning to Paris he took up teaching, and in 1856 became organist of Saint-Eugène. The next year he produced his first composition, a pretty one-act operetta, Au Clair de la Lune, which was given by the Bouffes Parisiens. This was soon followed by his Don Almanzor. The manuscript of a cantata, Le Renégat de Tangier, and a Messe Solennelle are in the Conservatory Library, and several orchestral works, Pompadour gavotte, Chanson Cypriote, Marche Serbe, and others, were printed.

Vilim (vē′-lĭm), Joseph. 1861-

Contemporary American violinist and teacher; founder of the American Violin School of Chicago. He was born in Chicago, of Bohemian descent; took a course at the famous Prague Conservatory, and was graduated in violin from the Conservatory in 1882; returned to Chicago in 1883. After giving concerts for a year he became teacher of the violin at the Chicago Musical College; remained in this post three years, then accepted the post of director of the violin department in the American Conservatory of Music, Chicago, but spent the year 1887 abroad in study. On returning home Mr. Vilim resumed work at the American Conservatory; remained here twelve years. He founded the Beethoven String Quartet of Chicago, the Vilim Trio and recently the Vilim Family Trio. From 1904 to 1906 he played first violin in the Thomas Orchestra, and has participated in all branches of orchestral playing. His time at present is largely taken up with his work as a teacher. Among his pupils have been Harry Dimond, Miss Edna Earl Crum, Julius Brander and his own son, Richard Vilim, who plays second violin in the Vilim Family Trio.

Villanis (vēl-lä′-nēs), Luigi Alberto. 1863-

Italian musical writer and critic; born at San Mauro, near Turin. He studied law at the Turin University, graduating in 1887. His inclination was for music and he began the study of composition under Thermignon, finishing under Cravero. Three years later he was appointed professor of musical æsthetics and history at the University, where his lectures on the philosophy of music became very popular. About the same time he began to publish articles in the Gazzetta Musicale of Milan and other papers. Later he wrote many essays and critical studies in L'illustration italienne. He also published many articles on the æsthetics of music, and for some time has been preparing an exhaustive work on the development of the several schools of music, due to the clavichord and piano.

Villoing, Alexander. -1878.

Russian pianist; born at St. Petersburg, where he also died. He became celebrated as a teacher of piano and had many famous pupils, among them Anton and Nicholas Rubinstein. When Anton made his debut in 1841 at Paris Villoing assisted. He has published his system of instruction in a work entitled École Pratique du Piano, which contains very ingenious and practical exercises. Among his compositions the most pretentious is a concerto.

Villoteau (vē′-yô-tō), Guillaume André. 1759-1839.

French writer on music; born at Bellême, in the Department of the Orne. At an early age he became a choir-boy at Le Mans Cathedral; later tenor there, at La Rochelle and other places, finally at Notre Dame, Paris. During the Revolution he sang at the Opéra. He studied philosophy at Sorbonne and wrote a number of essays. Through these he became known, and was appointed one of the commission of scientists which accompanied Napoleon's army to Egypt to collect material on the music of the Oriental peoples. He compiled

a valuable work which was published under the title of Descriptions de l'Égypte. This work took seventeen years to publish. He also published a theoretical work, the Mémoire sur la Possibilité et l'Utilité d'une Théorie Exacte des Principes Naturels de la Musique. Another work in four parts is entitled Recherches sur l'analogie de la Musique avec les Arts qui ont pour objet l'imitation du langage. He died in Paris.

Vincent (văn-săn), Alexander Joseph Hydulphe. 1797-1868.

French mathematician and writer on music; born at Hesdin, in the department Pas-de-Calais. Going to Paris he became in 1831 professor of mathematics in the College of Louis le Grand. In connection with this work he published a Course of Elementary Geometry and a Treatise on the Solving of Numerical Equations. He was afterwards a member of the Académie and of the Société des Antiquaires, also conservator of the library of the learned societies in the government educational department. He wrote a considerable number of treatises on the music of ancient Greece and also on the music of the Middle Ages. He agreed with Westphal in the idea that the Greeks had music in several parts and in this he was severely criticized by Fétis. Most of his shorter essays were published in Parisian scientific papers and reports of the Académie, though many were issued independently. He died in Paris.

Vincent (vĭn'-sĕnt), Charles John. 1852-

English organist and composer; born at Houghton-le-Spring, Durham. His father, also Charles John Vincent, was organist at St. Michael's. In 1864 he became a chorister at Durham Cathedral under Dr. Armes and in 1869 organist at Monkwearmouth. He studied at Leipsic Conservatory from 1876 to 1878, when for a while he was organist at Tavistock and Kelly College. He was organist of Christ Church, Hampstead, London, from 1883 to 1891. In 1893 he visited South Africa and in 1897 Australia as examiner for Trinity College. Among his compositions are the oratorio, Ruth; 68th Psalm, The Day of Rest, and The Crowning of the Wheat; cantatas; more than one hundred songs; orchestral overture, The Storm; pieces for cello and piano; the textbooks, A Year's Study at the Piano, First Principles of Music, Choral Instructor for Treble Voices, and On Scoring for an Orchestra.

Vincent, George Frederick. 1855-

Concert-organist; born at Houghton-le-Spring, Durham, England. He studied at the Leipsic Conservatory from 1874 to 1876. In 1882 he received the appointment of organist and choirmaster at St. Thomas', Sunderland. He also conducted the Choral Society, the Ladies' Orchestral Society and the Amateur Opera Society at Sunderland. He has composed operettas; a cantata, Sir Humphrey Gilbert; songs; anthems; two fantasias and fugues; piano-pieces; and two volumes of organ-pieces.

Vincent (fĭn'-tsĕnt), Heinrich Joseph. 1819-1901.

Born at Theilheim, near Würzburg, and died in Vienna. First a student of theology and then of law, he abandoned both to become a tenor singer in Vienna, Halle and Würzburg. In 1872 he became a teacher of singing at Czernowitz, Bukowina, and a leader of the singing society there. Eventually he lived in Vienna. He composed several operas and operettas and a number of songs. He published the pamphlets, Kein General-bass mehr, Die Einheit in der Tonwelt, Die Neuclaviatur, and a series of articles on the chromatic keyboard and notation in several periodicals. He was a staunch advocate of the Chroma Society twelve-half-tone-system.

Vinci (vēn'-chē), Leonardo. 1690-1732.

Italian dramatic composer; born at Strongoli, in Calabria. He received his musical education at the Conservatorio de' Poveri, in Naples, under Gaetano Greco, where he was a fellow-student of Porpora and Pergolesi. News of his ability soon spread through Italy, and he had great success in Rome and Naples as well as Vienna, where he had been engaged to compose. He wrote twenty-six operas, of which the best are Ifigenia en Tauride, Astianatte, Didone Abbandonata, Alessandro nell' Indie, and Artaserse. In 1728 he joined the Fraternità del Rosario at Formiello, for

which he composed two oratorios, a kyrie, two masses and some motets. He was also maestro at the Royal Chapel, Naples. He died in Naples, supposedly poisoned by the relative of a lady of high rank with whom he had a liaison. His operas are characteristic for their direct simplicity and emotion. He perfected the recitative and was the first composer to effect any great change in the musical drama after the invention of recitative. A collection of his airs was published by Walsh, of London, and became very popular, especially the air, Vo solcando from Artaserse.

Viole (vē-ō'-lä), Rudolf. 1825-1867.

Eminent German pianist; born at Schochwitz, near Halle, in Saxony. He studied at Weissenfels under Ernst Julius Hentschel and at Weimar under Liszt, who esteemed his work highly. Viole was an earnest follower of both Liszt and Wagner. For many years he taught music in Berlin, where he died. Among his compositions, which are distinctly modern, are Die musikalische Gartenlaube, which includes one hundred études and eleven sonatas; caprices héroïques; Poésies lyriques; a polonaise; a ballade.

Viotta (fē-ôt-tä), Henri. 1848-

Conductor and writer; born in Amsterdam, Holland. He studied at the Cologne Conservatory, and he also studied and practised law. He founded the Amsterdam Wagner Society in 1883, of which he became conductor. He also conducted the Excelsior Society from 1886 and the Cäcilia Society from 1889. In 1896 he succeeded Nicolai as director of the Conservatory at The Hague. Since the last named year he has edited the Maandblad for Muziek and contributed to the Cäcilia of The Hague and the Guide Musical. He has published a Lexicon der Toonkunst and composed orchestral and choral works.

Viotti (vē-ôt'-tē), Giovanni Battista. 1753-1825.

Illustrious musician, known as "the father of modern violin-playing." Born at Fontanetto, a village in Piedmont near Vercelli; his first instruction was given him by his father. Later he studied with an itinerant musician Giovannini. While playing

at a church festival at Strambino he was heard by the Bishop, who sent him to Turin. There he was placed under the great Pugnani by Prince Pozzo de la Cisterna, who wished a companion for his son. He soon won a place in the Royal band by his brilliant playing. In 1780 he started out on a European tour with the master, being enthusiastically received in Berlin, St. Petersburg, Paris and London. In 1782 he again played in Paris at the Concerts Spirituels, where he was declared the greatest living violinist. In 1783 he went to Italy, but was soon back in Paris, where he took up teaching and devoted much time to composing. He undertook the leadership of the concerts established by Princes Conti, Soubise and others, and also became chapelmaster to Soubise. He endeavored to obtain the leadership of the Opéra, but failed, and so joined Léonard, the Queen's hairdresser, in establishing an Italian Opera. This was conducted in the Tuileries, but, upon the return of the court from Versailles, was transferred to the Theatre Feydeau. This enterprise brought together a brilliant company of singers, and Viotti thus met Cherubini, the composer. The Revolution of 1791, however, brought it all to an end, and Viotti went to London, where he began again to play in public, appearing at Salomon's concerts and in the drawing-rooms of the aristocracy. There were many French refugees in London, and Viotti was suspected of political intrigue, owing to his personal dealings with the Duc d' Orléans. Advised to leave England, he went to a village called Schoenfeld, near Hamburg.

Here he lived in strict seclusion, composing the famous violin duets. He also perfected his pupil Pixis, who came with his father to live at the village. In 1794 he was back in London, as manager of Italian Opera at the King's Theatre and leader in Haydn's Benefit concerts. The next year he became director of the Opera concerts, which presented the most eminent players in London, but the concerts were unsuccessful financially. Viotti then retired from public life and became the partner in a wine firm. This venture only proving more disastrous, he gave it up and returned to Paris. Here he was appointed director of the Grand Opéra and was

expected to restore its fallen fortunes. But this he was unable to do and he was dismissed on a pension. He retired in 1822 and died two years later. Viotti had many celebrated pupils, Roberrechts, Baillot and Pierre Rode. Viotti was one of the greatest violinists of all ages. His playing was characterized by a brilliancy and dash hitherto not believed possible. He was one of the first to use the Tourte bow. His compositions are numerous and beautiful. He was among the first to apply the extended modern sonata form to the violin concerto, and to use the modern orchestra in his orchestral accompaniments. He published twenty-nine concertos, of which the twenty-second is considered the best; two concertante for two violins; twenty-one string quartets; twenty-one trios for two violins and cello; fifty-one violin duets; eighteen violin sonatas with bass; three nocturnes for piano and violin; and a piano sonata.

Virdung (fēr'-doongk), Sebastian.

Priest and organist at Basel, who published a work in 1511 at Basel. It is the oldest book known describing the forerunners of modern musical instruments. He describes the keyboard, the organ and clavichord, and concludes with the musical notation of those instruments and of the lute and flute. It is entitled Musica getutscht und ausgezogen durch Sebastianum Virdung, Priester von Amberg, um alles Gesang aud den Noten in die Tabulaturen diser benannten dreye Instrumente der Orgeln, der Lauten und der Flöten transferiren zu lernen. A facsimile of the work was printed in 1882 by Breitkopf & Härtel. Four of Virdung's songs are printed in Peter Schöffer's Teutsche Lieder mit vier Stimmen, 1513.

*** Visetti (vē-sĕt'-tē), Albert Anthony. 1846-**

Born in Salona, Italy. His mother was English and his father was an Italian, owning large tracts of land in Dalmatia, and at the time of his son's birth was engaged in supervising the excavation of Diocletian's palace in Salona. Visetti's early education was gained in a monastery near his father's castle. Though he had no particular training in music at that time, the monks recognized his talent and

he played at the organ and sang very sweetly. His mother was the only one who took an interest in his musical gifts and aspirations, and he was obliged to stifle his own inclinations and follow his father's wishes in attending the medical school at Padua University in order to become a surgeon; but he was too sensitive to continue this course and his father finally consented to his undertaking a musical career. After gaining scholarships from both the Austrian and Italian governments, he entered the Milan Conservatory and studied under Mazzucato and Nava. While at the Conservatory he made the acquaintance of Verdi. His first appointment was that of conductor at Nice, where he gave a series of concerts and gained a reputation as pianist. Going to Paris, he assisted Auber at the Emperor's private chapel in the Tuileries and was introduced by him to the court of Napoleon III., from whom he received much kindness. While he was in Paris the elder Dumas prepared a libretto for him from his famous work, Les Trois Mousquetaires, and Visetti worked hard upon it, but it was destroyed when his house was burned during the siege of the Commune. Disgusted with Paris, he went to England in 1870, for a few days' visit, and has practically lived there ever since, having been a naturalized British subject for the last thirty years. He was musical adviser to Adelina Patti for five years, writing especially for her, La Diva, which has become world famous. He was associated with Sir Arthur Sullivan, Sir Joseph Barnby, and many other great musicians, and has produced several of the leading singers of the day, including Madame Agnes Nicholls, a popular soprano; Madame Kirkby Lunn, and Miss Denise Orme. Visetti was the first to be appointed a professor of singing for the National Training School, now merged into the Royal College. He has also taught at the Guildhall School, the Watford School, and several other institutions. For several years he was director and conductor of the Bath Philharmonic Society, for which society he wrote two successful cantatas. In 1880 the King of Italy conferred on him the Order of the Corona d' Italia for his literary attainments. Visetti has published translations of

Hullah's History of Modern Music, Dr. Hueffer's Musical Studies, and Life of Palestrina from the Italian into English; also an Essay on Musical Culture, and in 1905, a Life of Verdi. He devotes his spare time to lecturing and to contributing to musical publications, both foreign and English.

Vitali (vē-tä'-lē), Giovanni Battista. About 1644-1692.

Violist and composer; born at Cremona, Italy. About 1667 he became violist in the orchestra at San Petronio, Bologna, and in 1674 he was appointed vice chapelmaster to the Duke of Modena, where he died. He was a member of the Accademia de' Filiaschi. Vitali was one of the most active exponents of the instrumental style during the period immediately preceding Corelli. Among his works are balletti, correnti, ighe, allemande, etc.; Sonata; Inni sacri per tutto l'anno a voci sola con cinque stromenti; Artifici musicali a diversi stromenti.

Vitry (vē-trē), Philippe de. About 1290-1316.

French theorist; born at Vitry, Pas-de-Calais. He became Bishop of Meaux, where he died. He wrote many treatises on the theory of mensurable music and did much to advance theory and practise. He established the values of the four prolations and invented red notes and proportions. He is given the credit of of first using the term contrapunctus instead of discantus, and brought into general use the notes called minima and semiminima.

Vitten, Arthur. See Crowest, Frederick J.

Vittoria (vĭt-tō'-rĭ-ä), Tomasso Ludovico da. 1540-1608.

Born in Avila, Spain; he was taken at an early age to Rome, where he became one of the leading musicians. He ranks next to Palestrina as the greatest musician of the Roman school of the Sixteenth Century. He received his musical education from his countrymen, Escobedo and Morales. While Vittoria never studied under Palestrina, yet Palestrina nevertheless influenced him through his friendship and Vittoria's great admiration of him. In the year 1572 appeared Vittoria's first publication,

a book of motets. The next year he was made chapelmaster of the German College, upon its being reorganized under Gregory XIII. His next appointment was that of choirmaster of St. Apollinaris, which he held from 1575 to 1589. During this time he published many works, among which were a set of Magnificats with Antiphones B. V. M., and a book of hymns for four voices, to which is appended four Psalms for eight voices, 1581. The latter work was dedicated to Gregory XIII. and preceded Palestrina's book of Hymns, which was published in 1589. Of the two books of hymns, Vittoria's is characterized by a unique tenderness of expression with less elaboration. Another book of motets for four, five, six, eight and twelve voices was published in 1583 and still another for all the feasts of the year appeared in 1588. A First Book of Masses, published at Rome, was dedicated to Philip II. of Spain. Two years later his Officium Hebdomadæ Sanctæ appeared, containing settings of the Improperia, the Lamentations, and the Turbæ of the Passion. From this work are taken the Selectissimæ Modulationes, published in the fourth volume of the Musica Divina by Proske. Vittoria returned to Madrid about 1589 and was appointed vice-master of the Royal Chapel established by Philip II. of Spain.

His second book of masses was published in 1592 and was dedicated to Cardinal Albert, son of the Empress Maria. This dedication contains an expression of gratitude for the position of chaplain to the Imperial Court, which post he held until 1602. His next music of importance was written for the funeral of Empress Maria. This work is undoubtedly his best and is of a surprisingly modern character, the effect being produced more by the succession of powerful and expressive harmonies than by the mere melodious movements of the parts, as heretofore. Vittoria died in Madrid supposedly in 1608, three years after the publication of the Requiem just referred to. He was probably the greatest composer Spain ever produced, and one of the best in Rome.

The Requiem, the mass Ave maris stella, and five motets are published in score of Eslava's Lira sacro-hispana, first series.

Vivaldi (vē-väl'-dē), Antonio. About 1675-1743.

Italian violinist and composer; born in Venice, where his father, Giovanni Battista Vivaldi, was violinist in the Ducal chapel of St. Mark's. Going to Germany, he was appointed violinist to Philip, Landgrave of Hesse-Darmstadt, which position he held for some time. In 1713 he returned to Venice and became director of the Conservatorio della Pietà, holding the post until his death. At an early age he had entered the priesthood and was called "il prete rosso" on account of his red hair. Vivaldi was a prolific composer, for besides a great amount of violin music he published twenty-eight operas. His mastery of form gave him distinction and he did much for the development of the concerto. Johann Sebastian Bach arranged two of his concertos, taken from the Estro armonico, as a quintet for harpsichord, two violins, alto and bass. His violin pieces, called stravaganze, and his Cuckoo Concerto were very popular in their time but are now considered only show-pieces. Vivaldi's violin concertos are still studied in Germany.

Vivier (vēv-yā), Eugène Léon. 1821-1900.

Celebrated horn-player; born at Ajaccio, where his father was a tax-collector. Eugène went to Paris, where he was given a place in the orchestra of the Italiens and then of the Opéra. He studied under Gallay and became successful as a soloist at concerts. He became very popular both for his personal qualities and his music. He was invited to play before Louis Philippe at the Château d'Eu, and from 1870 he was a great favorite of Napoleon III. He was an extraordinary performer, producing three and even four notes at once, so as to play pieces for three horns, with full, clear triads, and chords of the six and six-four from the same instrument. Most of his music for horn is in manuscript, though he published some songs with piano accompaniment.

*** Vleeshouwer (flās'-hoo-vĕr), Albert de. 1863-**

Composer; born at Antwerp, Belgium. He entered the University of Brussels to study law but eventually gave up everything but philosophy, secretly studying music with friends,

and finally placed himself under Jan Blockx of the Conservatory, for composition, making rapid progress and winning his first success with a cantata written for the inauguration of the Casino Blankenberg, the most beautiful place in Belgium after Ostende. He has since become one of the first in his profession and he has rendered great service to the music of his country and to many musicians. He has directed numberless concerts in his own city, has been for many years the president of the Jury of the Concerts, and is a collaborator of the Journal le Matin, in which he writes upon art and of his various journeys. Among his compositions are two operas, L'École des Pères, and Zryni; a symphonic poem, De wilde Jager; a suite for orchestra in three parts, The Idyle; cantatas; trios for piano, violin and violoncello; several lyric dramas and comediettas.

Vockerodt (fôk'-ĕ-rōt), Gottfried. 1665-1727.

Born at Mühlhausen, Thuringia. For many years he occupied the position of rector of the Gymnasium at Gotha, where he died. He held the theory that excessive indulgence in the enjoyment of music had the tendency to unbalance the mind, thus accounting for the depravity of Nero and Caligula. He published pamphlets on this subject, among which are Consultatio . . . de cavenda falsa mentium intemperatarum medecina; Missbrauch der freien Kunst, insonderheit der Musik; Wiederholtes Zeugniss der Wahrheit gegen die verderbte Musik und Schauspiele, Opern.

Vogel (fō'-gĕl), Adolf Bernhard. 1847-1898.

Born at Plauen, Saxony. At first destined for the law, he studied law and philosophy at the Leipsic University, graduating Doctor of Philosophy. For twenty-five years he contributed to the Neue Zeitschrift für Musik and the Leipziger Nachrichten, and for many years to the Leipsic Tageblatt. In 1885 he edited the Deutsche Liederhalle. He wrote some valuable pamphlets on R. Volkmann, Wagner, von Bülow, Brahms, Rubinstein, Liszt, and on Schumann's Claviertonpoesie. He composed some male and mixed choruses, sacred songs and piano-music. He died at Leipsic.

Vogel, Charles Louis Adolphe. 1808-1892.

Violinist and dramatic composer; born at Lille. He was a grandson of Johann Christoph Vogel, the Belgian composer. He entered the Paris Conservatory, where he studied under Auguste Kreutzer and Reicha. Upon the night of the outbreak of the Revolution of 1830 he composed the patriotic song, Les trios couleurs, which made his reputation. He was very successful with his operas, among them being Le Podestat, Le Siège de Leyde, La Moissonneuse, Romponol, written for the Bouffes Parisiens; Le Nid de Cigognes, Gredin de Pigoche, and La Filleule du Roi. Among other works are Le Jugement Dernier, an oratorio; several symphonies; quintets and quartets for strings; sacred works; choruses; romances, and piano-pieces.

Vogel, Emil. 1859-

Born at Wriezen-on-Oder. After his term in the army was completed he attended the Berlin University and that at Greifswald to study philosophy, supporting himself in the meanwhile by teaching music. While in Berlin he became interested, through Philipp Spitta, in the study of the history of music. In 1883 he was sent to Italy by the Prussian government as assistant to Haberl, the well-known investigator of Palestrina's works. Returning, he graduated as Doctor of Philosophy in 1887 at Berlin University. In 1893 he was appointed librarian of the Musikbibliothek Peters in Leipsic which position he still holds. Among his writings first published in the Vierteljahrsschrift für Musikwissenschaft is a monograph on Claudio Monteverde and one on Marco da Gagliano and Florentine musical life from 1570 to 1650. He also published a valuable catalogue, Die Handschriften nebst den älteren Druckwerken der Musikabteilung der herzoglichen Bibliothek zu Wolfenbüttel, and in 1892 the two comprehensive volumes Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700.

Vogel, Friedrich Wilhelm Ferdinand. 1807-

Organ virtuoso; born at Havelberg, Prussia. He studied at Berlin under Birnbach, after which he made a concert tour of several years through

Germany, Holland and Switzerland. From 1838 to 1841 he taught in Hamburg, then traveled through Schleswig, giving concerts. For several years he was organist at the German and French Reformed Church at Copenhagen. In 1852 he was appointed professor at the school for organ-playing and composition at Bergen, Norway. Among his compositions are a concertino for organ, with trombones; sixty choral preludes; ten postludes; two fugues with introductions; a symphony; an overture; and a suite in canon form for orchestra; chamber-music; choruses for male and mixed voices; two operettas, Kloster und Hans, and Aus dem Tunnel.

Vogel, Johann Christoph. 1756-1788.

Born at Nuremberg. He first studied at Ratisbon under Riepel, going to Paris in 1776. He became an enthusiastic admirer of Gluck's works and strove to follow his style. He had great difficulty in getting his first opera, La Toison d'Or, produced, but it made a great success. His next opera, Démophon, was even better, but he did not live to see it produced. His early death is attributed to his irregular living. The overture to Démophon is a fine orchestral work, and the best of his compositions show unusual talent and solid learning. Other works are three orchestral symphonies; two concertantes for two horns and one for oboe and bassoon; six quartets for horn and strings; six trios for two violins and bass; three clarinet concertos; a concerto for bassoon, and six bassoon duets.

Vogel, Wilhelm Moritz. 1846-

Pianist and composer; born at Sorgau, near Freiburg, Silesia. He studied at the Conservatory at Leipsic, taking up his residence there, teaching, writing musical criticisms, and conducting several singing societies. He has become especially well known by his instructive compositions for piano; alos a method in twelve parts. His compositions include études, rondos, sonatinas, songs and duets.

Voggenhuber (fôg'-gĕn-hoo-bĕr), Vilma von. 1845-1888.

Eminent dramatic soprano; born in Pesth. She received her musical education in Berlin, under Stoll. Her

debut was made at the National Theatre, Pesth, in 1862 and she sang there during the next three years. The next two years were spent in a concert tour, visiting Germany and Holland, singing for a season at Stettin and one at Cologne and Aix-la-Chapelle. In 1867 she returned to Pesth, where she made her appearance as a star. During the next year she became a member of the Berlin Court Opera. In 1868 she married the bass singer, Franz Krolop. She remained a member of the Court Opera until her death, bearing the title of chamber-singer. Her great roles were Isolde, Elizabeth, Norma, Donna Anna, Armida, Leonore, Iphigenia and Fidelio.

Vogl (fōkh-'l), Heinrich. 1845-1900.

German singer, celebrated for his rendering of Wagner roles. He was born at Au, a suburb of Munich, in which city he studied singing under Franz Lachner, and acting under Jenk, the stage manager of the Royal Theatre. His debut was made in 1865 as Max in Der Freischütz at this theatre, and he was so successful that he was permanently engaged there. He married Therese Thoma in 1868, who was also a singer of considerable reputation, and together they toured Germany and Austria. Vogl appeared as Loge in the Rheingold upon its production in 1869, and as Siegmund in Valkyrie the next year. For a long time his interpretation of Tristan was considered the finest. He gained fresh laurels by his part as Loge in 1876 upon the production of the Trilogy at Bayreuth.

Vogl, Johann Michael. 1768-1840.

Celebrated dramatic tenor singer; born at Steyr, in Upper Austria. He was a chorister in his native town at the early age of seven and received a good foundation for musical training. Going to Vienna he entered the University to study law. But his fellow-student and fellow-countryman, Süssmayer, who had been made Court Theatre chapelmaster, persuaded him to join the opera company. He made his debut at the Court Opera in 1795. About 1816 he became acquainted with Schubert, and recognizing his genius, urged him to compose, and sang his songs, introducing many to the public for the first time. He said of Schubert's compositions that they are

"truly divine inspirations, utterances of a musical clairvoyance." Some of Vogl's great parts are Oreste, from Iphigénie en Tauride, Count Almaviva, from Le Nozze de Figaro, Kreon from Médée and Jacob from Méhul's Joseph. He retired from the Court Opera in 1822, having always been a great favorite and highly successful as a singer and actor in both German and Italian Opera. One of his last public appearances was in 1833. He died in Vienna.

Vogl, Therese. 1846-

Wife of Heinrich Vogl; born at Tutzing, Bavaria. She is a dramatic soprano and studied at the Munich Conservatory under Hauser and Herger. Her first appearance was made at Carlsruhe in 1865. The next year she sang in Munich as Casilda in Auber's Part du Diable, thereafter being permanently engaged. She was the original Sieglinde at Munich. Her first appearance in England was in 1882, when she sang the role of Brünnhilde at Her Majesty's Theatre. She was a remarkable Wagner singer, her interpretation of Isolde being her greatest role.

Vogler (fōkh'-lĕr), Georg Joseph. 1749-1814.

German organist, theorist and composer; born at Würzburg and known at Abbé Vogler. His father was a violin-maker, and began his musical training at an early age, obtaining for him a piano and an instructor. The boy also learned to play the violin and other instruments without the aid of a teacher. His boyhood was spent in poverty and his father died when he was ten years old. At this early age he invented a new method of fingering, which though much criticized by Mozart, was later used by many of the best players of the time. At the age of twenty he went to Bamberg to study law and general literature in the college there, remaining about two years. He then went to Mannheim, at that time a musical center of Germany. He obtained a commission to compose a ballet for the Court Theatre and this music so pleased the Elector, Karl Theodor, that he sent him to Bologna to study counterpoint under Padre Martini. Unfortunately, however, master and pupil did not agree and parted after six weeks. Vogler declared his

system too slow and Martini complained that his pupil was unreasonably impatient. Proceeding to Padua, Vogler placed himself under Vallotti, who had been musical director of San Antonio for nearly fifty years. But he again became impatient and after five months journeyed to Rome. Although he approved of Vallotti's system of teaching harmony his method of communicating it was not satisfactory to Vogler. He had always been religiously inclined and had studied theology at the Jesuits' College at Würzburg and at the University of Padua. Shortly after his arrival in Rome, in 1773, he was ordained priest and was made Apostolic Protonotary and Chamberlain to the Pope, also a knight of the Order of the Golden Spur, and became a member of the Academy of the Arcadians. He spent his spare time in gaining instruction from the Bohemian musician, Mysliweczek. After three years in Rome he returned to Mannheim, where the Elector promptly appointed him Court chaplain and second chapelmaster. Here he established a music school, promising to make composers of his pupils with greater expedition than could other teachers. His school was evidently successful, as it became well known and trained some noted musicians. Vogler was also busy in perfecting an organ which he had built at Frankfort, and about this time he composed his overture and entr' actes to Hamlet and the operetta, Der Kaufmann von Smirna. The Court removed to Munich about 1778, but Vogler remained behind for two years, through devotion to his school. His opera, Albert III. von Baiern, failed at Munich and in disgust he went to Paris, where he produced La Kermesse, a miserable failure. He then went to Spain, Greece, Africa and the East. Upon his return he produced his opera, Castor and Pollux, in Munich, which was a great success.

Going to Amsterdam he gave an organ recital which was a veritable triumph. About 1786 he was in Stockholm, where he became Royal Court conductor, having resigned his Munich positions. Here he established his second music school; but in three years' time he was on his travels again, having secured a pension. In 1790 he was in London, where he made a sensation by his performance on the organ at the Pantheon. It is

said that he was the first to introduce organ pedals into England and that he reconstructed the great organ of the Pantheon. About this time he composed his wonderful fugue for the organ on the theme of Handel's Hallelujah Chorus. Leaving London, Vogler went to Warsaw and many German cities, building and improving organs, teaching and extemporizing, and everywhere enthusiastically received. In 1791 appeared Athalie and Gustav Adolph. The assassination of the King of Sweden, whom Vogler loved, led him to take up his travels again, and with Weber he made a tour of the northern countries of Europe. He was again in Paris in 1794, and this time aroused the enthusiasm which he had failed to receive eleven years before. An organ recital brought him a small fortune, but he could not endure to see the suffering which had been caused by the Reign of Terror, and, distributing his money among the poor, he left the city. Again in Stockholm, he devoted four years to his school and to his duties as chapelmaster. These latter terminated in 1799 and he left with a generous pension. A long time spent in Copenhagen produced one of his great theoretical works, Choral System, also the opera, Hermann Von Unna. The year 1804 was an eventful one for the meeting with Beethoven. Age was coming upon him and three years later he settled down in Darmstadt, patronized and honored by the Grand Duke. Here, in 1808, he established his third school, which became eminently successful. Among his pupils here were Carl Maria von Weber, Meyerbeer and Gänsbacher. A few years later he died, mourned by all, from the Grand Duchess to the youngest pupil. The list of his works is wonderfully long, considering the time he spent in travel. His symphony in C, and his requiem, written a few days before his death, are his best. He wrote about thirty books and treatises on the theory of music, also operas, masses, psalms and hymns, trios, cantatas, concertos, preludes and fugues.

Vogrich (fō'-grĭkh), Max. 1852-

Pianist; born at Szeben, Transylvania. His instruction on piano began at the early age of five, and two years later he appeared in public.

From 1866 to 1869 he studied at the Leipsic Conservatory under Wenzel and Moscheles for piano, under Hauptmann and Richter for piano and composition. During 1870 and 1878 he traveled, giving concerts throughout the countries of Europe and some in South America. In 1878 he gave a series of concerts in New York, then with Wilhelmj toured the United States and went to Australia. He lived in Sidney from 1882 to 1886, when he returned to New York, where he has since lived. He makes frequent trips to Europe, where he produces his works. His compositions include the operas Vanda, Lanzelot, King Arthur, Buddha, and their librettos; the oratorio, The Captivity; the cantatas The Diver, and The Young King and the Shepherdess; two symphonies; violin concerto; piano concerto; twelve concert studies for piano; a cycle, fugue and sonatinas for piano.

Vogt (fōkht), Gustave. 1781-1879.

Virtuoso on the oboe; born at Strasburg. He entered the Paris Conservatory, where he studied under Sallantin, taking the first oboe prize in 1799. Later he studied harmony under Rey, and in 1801 was appointed oboe soloist at the Opéra Italien and the next year co-professor at the Conservatory. During 1805 he belonged to the band of the Imperial Guard under Napoleon and was present at Austerlitz. During the occupation of Vienna he became acquainted with Haydn and Beethoven. After playing at the Theatre Feydeau he succeeded Sallantin as first oboe at the Opéra and as professor at the Conservatory. He made a great success of his teaching, among his pupils being the talented Lavigne, Barré, Colin, Berthélemy and others. In 1825 and again in 1828 he played in the Philharmonic concerts in London, his wonderful execution creating a sensation. He was charter member of the Society of Conservatory Concerts. He was first oboe from 1815 to 1830 in the Chapelle du Roi, receiving the cross of the Legion of Honor in 1829. In 1844 he retired to private life. Among his compositions are four concertos for oboe; variations with orchestra; marches for military band; concert piece for English horn; potpourris; duos for oboe, etc.

Vogt, Jean. 1823-1888.

Pianist and composer; born at Gross Tinz, near Liegnitz. He studied under A. W. Bach and Grell in Berlin and under Hesse and Seidel in Breslau. He taught piano in St. Petersburg from 1850 to 1855, then traveled extensively, playing in concert. He lived in Dresden from 1861 to 1865, when he went to Berlin to be professor at Stern's Conservatory. He had been made Royal music-director in 1862. In 1871 he went to New York, returning to Berlin two years later. He died at Eberswald. The most important of his compositions is the oratorio, Lazarus; others are quartets, trios and chamber-music, and many pieces for piano.

Volckmar (fôlk'-mär), Wilhelm Valentin. 1812-1887.

Organist and composer; born at Hersfeld. He received his first instruction on organ and piano from his father and studied the violin under Lüpke, at Bückeburg. He was appointed professor of music in the seminary at Homberg, near Cassel, in 1835. He graduated at the University at Marburg, and received the title of Royal music-director from the King of Würtemburg, and the gold medal for art and science from the Duke of Coburg. He was a member of several societies, among them the Société Royale des Beaux Arts of Ghent. His works comprise twenty organ sonatas, several organ concertos, symphony for organ, orgelschule, Schule der Geläufigkeit für die Orgel, piano and violin compositions, songs and hymns.

Volkert (fôl'-kĕrt), Franz. 1767-1845.

Musician of various accomplishments; born at Heimersdorf, Bohemia. From the age of fourteen to twenty-four he sang in the chorus of Italian Opera at Prague, then went to Königgrätz to assist the organist, Ignaz Haas. He succeeded him in 1800. Later he went to Vienna, becoming organist of the Schottenstift, and in 1821 was made chapelmaster of the Leopoldstädter Theatre. He died in Vienna. He became popular for his comic operas and melodramas, of which he composed more than a hundred. He also wrote masses, offertories, litanies and church arias; concertos; solos, and twenty-four cadenzas.

Volkland (fôlk'-länt), Alfred. 1841-

Born at Brunswick. He studied at the Leipsic Conservatory from 1864 to 1866, after which he was appointed Court pianist at Sondershausen. From 1867 he has been Court chapelmaster there. From 1869 to 1875 he lived in Leipsic, where he had been called to be conductor of the Euterpe. While there he joined with Franz von Holstein and Philipp Spitta in establishing the Bach-Verein. Since 1875 he has conducted the concerts of the Basel Allgemeine Musikgesellschaft, those of the Gesang-Verein, and also of the Liedertafel. The Basel University conferred upon him the degree of Doctor of Philosophy hon. causa in 1889.

Volkmann (fôlk'-män, Friedrich Robert. 1815-1883.

Celebrated composer, both vocal and instrumental; born at Lommatzsch, in Saxony. His father, cantor and schoolmaster of the town, taught him the principles of music. Later he studied violin and cello at Freiberg. In 1836 he went to Leipsic. Here he became acquainted with R. Schumann, who greatly encouraged him. Three years later he went to Prague, where he took up teaching and composition, in 1842 going to Budapest. He spent the years 1854 to 1858 in Vienna, but returned to Pesth, where he remained until his death. He held there the position of professor of harmony and counterpoint at the Landes-Musikakademie. His compositions are numerous, among them two symphonies; six string quartets; concerto for cello; rhapsody; arrangements of Mozart's and Schubert's songs; songs for mezzosoprano with piano and violoncello; choruses; and sacred songs.

Vollweiler (fôl'-vī-lĕr), Karl. 1813-1848.

Born at Offenbach. His musical instruction was obtained from his father, who was a professor at Frankfort and Heidelberg. After living for some time at Hanau, he taught music for several years in St. Petersburg. The latter part of his life was spent in Heidelberg. His compositions are instrumental, comprising a symphony, two trios, variations on Russian themes and a sonata.

Von Bülow. See Bülow, Hans Guido.

Von der Heide (fōn'-dĕr-hī'-dĕ), John Frederic. 1857-

Born in Cincinnati; he was a public singer and violinist at ten. He was a choir-boy for five years, and by the age of seventeen could play nearly all orchestral instruments. He taught for three years in Pittsburg, then studied voice culture and piano for two years in Cincinnati, after which he studied several years in Europe. From 1882 to 1884 he was director of the Buffalo School of Music, after which he went to New York to live. He taught at the Conservatory there from 1885 to 1891 and since 1897 has given private lessons.

Vroye (vrwä), Théodore Joseph. 1804-1873.

Born at Villers-la-Ville, Belgium. In 1828 he entered the priesthood and in 1835 was appointed canon and precentor of the Cathedral of Liège. He had devoted all his spare time to the study of plain-song and liturgical singing and became a connoisseur of church-music. As musical director of the Cathedral he improved and developed the music wonderfully. His Vesperal, published in 1829, greatly aided the reform of Gregorian song in Belgium, as did his Graduel, Manuale cantorum, Processionale, and Rituale Romanum. He also produced a Traité de plain-chant à l'usage des Séminaires, and his last work was a pamphlet written jointly with Chevalier Van Elewyck, entitled De la Musique Religieuse, which treats of the Congresses of Paris and Mechlin on service music. He died at Liège.

Vuillaume (vwē-yōm), Jean Baptiste. 1798-1875.

Celebrated violin-maker; born at Mirecourt, where his ancestors had carried on the art of violin-making. After some instruction from his father he went to Paris in 1818. There he studied under his fellow-townsman Chanot, later under Lété, with whom he subsequently entered into partnership. In 1828 he became independent of Lété, and his instruments, made in imitation of the Antonio Stradivari violins, brought him fame and medals both from the London and Paris Exhibitions. He owned one of the most beautiful Stradivari violins. One of his inventions was a new kind of viola, very powerful and full-toned, which he called the con-

tralto. Another was a monster doublebass, descending a third lower than the doublebass, one of which is preserved in the Museum of the Paris Conservatory. He also invented a machine for the manufacture of pure strings and another for the construction of bows. He died in Paris.

Vulpius (fool'-pĭ-oos), Melchoir. 1560-1616.

Born at Wasungen. In 1600 he became cantor at Weimar, which position he held until his death. He was

a theorist and composer of church-music, and his works show him to be a strong contrapuntist. He published two books of Cantiones sacræ; Kirchen-Gesänge und geistliche Lieder Dr. Luthers u. a. mit vier und fünf Stimmen; Erster Theil der sonnatäglichen Evangelischen Sprüche von vier Stimmen; also a new edition of Heinrich Faber's Compendiolum musicæ with German translations and some additional chapters of his own; Musicæ compendium latino-germanicum M. Henrici Fabri, etc.

W

Wachtel (väkh'-tĕl), Theodor. 1823-1893.

Successful German dramatic singer, possessing a tenor voice of fine quality and much power. He was born at Hamburg about 1823, his father being a livery stable keeper. Some of his patrons noted his remarkable voice and he was given an opportunity to study; received his training at Hamburg under Madame Grandjean. He sang in opera in various German cities and in Vienna, halted in Vienna for a period of further study, made his London debut in 1862, often afterward sang in this city. Following engagements in Berlin and Paris he came to the United States, sang here in concert and opera; on a second visit in 1875 sang in Italian and German Opera. Wachtel attempted Wagner, in Lohengrin, Leipsic, in 1876, and failed. He was especially successful in the role of Postillon in Adam's Postillon de Longjumeau, and sang this part over a thousand times. He also sang the roles of George Brown in Dame Blanche, Manrico in Trovatore, Arnold in William Tell, and Stradella in Flotow's opera of that name.

Wade, Joseph Augustine.

Irish poet-musician, whose indolence and mode of life interfered with his making the most of a rich endowment. He was born at Dublin; date of birth unknown. He married a lady of fortune, Miss Kelly of Garnavilla. He wrote both words and music of the song, Lovely Kate of Garnavilla. But domestic life presently palled, and leaving his wife he returned to Dublin. His ballad, I Have Culled Every Flowret That Blows, was published at Dublin during this period. He went to London, where he made an unsuccessful attempt to conduct the Opera; also entered the employ of the musical firm of Chappell, but gave more time to carousing than to work. He made one more visit to his home in 1840 with a concert party that included Liszt and that gave at its concerts several of Wade's own concerted pieces. Wade died at London in 1845. He left an operetta; an oratorio; the polacca, A Woodland Life, interpolated in Der Freischütz; the popular song, Meet Me by Moonlight Alone; the equally popular duet, I've Wandered in Dreams.

Waelput (väl-poot), Hendrik. 1845-1885.

Flemish composer, well known and highly esteemed in Belgium. Ghent was his birthplace; he studied at the Brussels Conservatory, in 1866 received the Prize of Rome, for his cantata, The Wind. In 1869 he became director of the Conservatory at Bruges, in this city was also theatre conductor and conducted the Popular concerts; after a period of residence in Dijon he went to Ghent as conductor of the Grand Theatre; later held the post of professor of harmony in the Conservatory at Antwerp. He was the author of numerous songs, a festival march etc.

Waelrant (väl'-ränt), Hubert. 1518-1595.

Distinguished Flemish teacher and composer; born at Tongerloo, North Brabant, about 1518. Of his early life little is known. There is record of him at Antwerp as choir-singer in the chapel of the Virgin at Notre Dame in 1544; three years later he had a school of music in Antwerp, here introduced a new method of solmization, known as bocedization or Voces Belgicæ. At this time or shortly afterward he is thought to have entered into partnership with De Laet as a publisher of music. He was renowned both as teacher and composer, highly regarded as a writer of madrigals, chansons and motets.

Wagenseil (vä'-gĕn-zīl), Georg Christoph. 1715-1777.

Celebrated Austrian composer and organist; long held the post of Court composer. He was born at Vienna; studied clavier and organ under Wöger, and composition with Fux and Palotta. In 1739 he was appointed Court composer, occupied this post until his death, in Vienna in the spring of 1777. From 1741 to 1750 he served also as organist to the Dowager Empress Elizabeth Christine, and was musicmaster to the Empress Maria Theresa and Princesses. His compositions for clavier were especially esteemed. He was a prolific composer, wrote church, dramatic and instrumental music and left much published and unpublished work. Among his compositions are Divertimenti for clavier, violin and violoncello; symphonies for clavier, two violins and violoncello; six violin sonatas with clavier, eighteen Divertimenti di cembalo.

Wagner (väkh'-nĕr), David Ernst. 1806-1883.

German organist and composer; held the post of Royal music-director at Berlin. He was born at Dramburg, Pomerania, died in Berlin. Following service as organist in 1827, at Neustettin, he studied in Berlin at the Royal Institute for Church Music and at the Royal Academy, became cantor of St. Matthew's Church in 1838, was organist at Trinity Church, Berlin, 1848, succeeded to the post of Royal music-director in 1858. He was author of songs, pieces for the piano, works for the organ, an oratorio, psalms and other church-music.

Wagner, Johanna. 1828-1894.

Noted German dramatic singer and tragedienne, niece of Richard Wagner, daughter of an elder brother of the great dramatic composer. Albert Wagner, the opera singer, was her father; her mother, born Eloise Gollman, was possessor of a voice of extraordinary compass. Johanna was born near Hanover and studied first with her father. At the age of five could sing everything she heard. At Würzburg and Bermburg she appeared on the stage as a child; in 1844 her uncle made arrangements for her to sing at the Royal Opera in Dresden, where she was so well liked that she was invited to remain for a long period. Living with her uncle during the completion of Tannhäuser she studied the opera with him, and created the part of Elizabeth in 1845. Recognizing her brilliant promise, the King of Saxony in 1847 sent her to study in Paris under Garcia; after six months she returned to Germany, sang in Norma, Fidelio, Adriano, Suzanna, Donna Anna, Ernani, Euryanthe, and other operas. Her uncle's part in the troubles of 1848 led to her leaving Dresden for Hamburg, where she was engaged for 1849. The following year she was permanently engaged at the Royal Opera in Berlin. She became a very great favorite at the German capital, and in 1856 created a furore in London, her voice, grace and dramatic ability winning universal appreciation. She married Herr Landrath Jackmann in 1859, and two years later suffered the loss of her voice. She met this misfortune with courage, reappeared on the stage as an actress, won brilliant success, played Lady Macbeth, Marie Stuart, Queen Elizabeth, Medea, Sappho, and other roles. On taking leave of the stage in 1872 she was the recipient of many honors, the Emperor himself presented her with the gold medal for Arts and Sciences. This same year, her voice having to a considerable degree returned, she was persuaded by her uncle to take part in the performance of Beethoven's Choral Symphony, given in celebration of the laying of the foundation stone of the Bayreuth Theatre. On the opening of the Bayreuth Theatre in 1876 she took the parts of Walküre and Norn. In 1882 she was appointed professor of dramatic singing in the Royal School of Music at Munich.

Wagner, Karl Jakob. 1772-1822.

German horn-player, composer, conductor and theorist. Darmstadt was his birthplace. He received his instruction from Portmann and Abbé Vogler. At the age of eighteen he held the post of principal horn-player in the Darmstadt band. He made many tours and became widely known as a horn virtouso; but after 1805 gave his time to composition, theory and conducting. In 1808 became Court concertmaster, later was Court director. He wrote a number of operas, viz., Pygmalion, Der Zahnartz, Herodes, Nitetis, Chimene, and other works; was the author of four overtures, two symphonies, several violin sonatas, forty horn duets, and various additional compositions. Wagner published an enlarged edition of Portmann's Kurzer musikalischer Unterricht under the name of Handbuch zum Unterricht für die Tonkunst.

Wagner, Richard Wilhelm. 1813-1883.

Love of the stage Richard Wagner inherited from his father, Carl Friedrich Wilhelm, clerk to the city police courts at Leipsic, and during the French occupation, chief of police, a man of considerable cultivation, something of a linguist, fond of poetry and the drama, and an amateur actor. The mother is described as a woman of much refinement and intelligence. Richard, the youngest of nine children, was born in a quaint old house in the Bruhl, Leipsic, May 22, 1813. When Richard was not yet six months old the father died a victim of the epidemic that followed the battle of Leipsic. The widow was left to bring up her large family on a very limited pension, the eldest son being only fourteen years old. She presently married Ludwig Geyer, actor, singer, playwright, and in addition a portrait painter of no mean skill. After the marriage the family moved to Dresden, where Geyer had a position at the Court Theatre. He died in 1821, leaving the mother again a widow with an income very limited in proportion to the demands on it. Finck records: "Throughout his life Richard Wagner referred to his mother as mein liebes Mutterchen (my dear little mother), and Praeger is undoubtedly right in suggesting that the exquisitely tender strains in Siegfried with which the orchestra accompanies the reference to Sieg-

fried's mother, symbolize Wagner's love for his own mother." To help solve the financial problem her three older children went on the stage. At the age of nine Richard was sent to a classical school in Dresden, which he attended under the name of Richard Geyer. He remained there five years, showing a special fondness for the Greek classics. Out of school hours he translated the first half of the Odyssey; studied English by himself that he might read Shakespeare in the original; wrote some acceptable verse, and at the age of fourteen set to work to write a tragedy founded upon Hamlet and Lear. During the boyhood days in Dresden he formed his deep-rooted attachment for Weber; grew very fond of Der Freischütz, trying to play the overture of this opera when he should have been practising his finger exercises, and was always on the lookout to catch a glimpse of the composer as he passed by on his way home from rehearsals. In the autumn of 1827 Richard left the Dresden School, early the following year entering the Nicolaischule in Leipsic, the family having moved there some time before. It was now that he became interested in Beethoven at the Gewandhaus concerts, and began to neglect his studies because of growing absorption in music. In response to urgent pleading he was given an opportunity to take lessons in counterpoint, and at eighteen Wagner had a thorough knowledge of the works of Beethoven.

Following matriculation at the University, in 1830, there was a season of student dissipation, when music as well as books was neglected; but this phase soon passed, and, finding an inspiring teacher, he became engrossed in the study of counterpoint. Of the compositions of this time, a concert overture was performed at the Gewandhaus and met with success. In 1832 he wrote the symphony in C major, his one symphony, which was performed at a Gewandhaus concert, January, 1883. On the way home from a visit to Vienna, in the summer of 1832, Wagner stopped off for a while at Prague, and here wrote his first libretto, Die Hochzeit, a rather brutal tragedy, which was so disliked by his sister, Rosalie, that he eventually destroyed the verses. The music was begun and the first

number of the opera written after his return to Leipsic. There is extant, in manuscript form, the introduction, a chorus and septet of Die Hochzeit. Wagner was now twenty years old, and was in need of money. The University work did not appeal to him, and he decided that the time had come for him to settle upon a career. His brother, Albert, dramatic singer and stage-manager at Würzburg, offered him the place of chorus-director there, a position he eagerly accepted; and here began his practical experience. At Würzburg, in addition to his duties as director, he wrote a number of compositions, including the words and music of the opera, Die Feen (The Fairies). The Fairies brought to completion, Wagner returned to Leipsic, in the hope of getting his opera produced in that city. It was accepted by the theatre-director, but was not performed at this time, Italian and French Opera having such ascendency that a German writer's chance was of the slightest. In his disappointment over his failure to get the opera presented the young composer turned for a season from his worship of Weber and Beethoven to consideration of vastly inferior models. Longing for success was influenced by the easy popularity of the operas of Bellini and Auber. While filling the post of music-director at the theatre in Magdeburg he wrote Das Liebesverbot (Love Forbidden), two-act opera, supposed to be based upon Shakespeare's Measure for Measure; in reality an audacious apology for Free Love. Wagner at this time was tossed about by strange doctrines. During his University days he had become intimate with Heinrich Laube, editor and revolutionary poet, and Hadow refers to Wagner and Laube at this period as two unfledged enthusiasts. In 1834 he commenced work on Das Liebesverbot; at Magdeburg it was given its first and sole performance in March, 1836.

After failure to dispose of his opera at both Leipsic and Berlin Wagner, penniless, moved on to Königsberg. Here he entered into the bonds of matrimony at the age of twenty-three, with no money in his purse, debts behind him and little in the way of prospects. The lady who became his wife, Wilhelmina Planer, had been a member of the Magdeburg Company,

and it was her presence at Königsberg that drew Wagner thither. "Minna," one of twelve children of a poor spindle-maker, brought to the union no dowry; but when in time a period of bitter poverty fell to their lot she met those years with a brave front and with helpfulness. She was pretty and good and devoted, with a taste for domesticity left quite unspoiled by her professional experience.

Soon after his marriage Wagner received an appointment as conductor of the Königsberg Opera, a position that entailed much labor and left little time for composition, the only production of this period being the overture, Rule Britannia. But the Königsberg days were cut short by the bankruptcy of the theatre-director, and again Wagner moved on; this time to Riga, Russia, where he dwelt from August, 1837, till the close of June, 1839. In the Russian city he found good material for an opera company and performed his duties as music-director with much zeal and energy. In addition to his work as director he wrote arias for interpolation in the operas; the text to a two-act comic opera, the Happy Bear Family; and, coming across Bulwer Lytton's Rienzi, set to work on an opera much more ambitious than previously attempted, dreaming of no lesser stage for its presentation than the famous Académie de Musique in Paris. The libretto to Rienzi and the music of the first two acts were completed by the spring of 1839, and his contract with the theatre-director at Riga now ending, he was eager to set out for Paris. The leaving Riga was complicated by the difficulty of getting away from their creditors. The story goes that the Wagners were forced to escape in disguise, Minna crossing the border by passing herself off as wife of a lumberman, and that Wagner's friends of the theatre made up a purse for him and smuggled him out of the country. On his way to Paris he traveled by sailing vessel bound for London from the port of Pillau, East Prussia, taking with him "a wife, an opera and a half, a small purse and a terribly large and terribly voracious Newfoundland dog." He was ever passionately fond of animals, especially dogs. A rest of a few days in London, and then the party went on to Boulogne, where Wagner

halted to make acquaintance with Meyerbeer. The latter received him affably, gave him letters of introduction to the directors of the Opéra and the Theatre de la Renaissance and one to Schlessinger, the music-publisher. He entered Paris September, 1839; procured modest lodgings, then set out to present the letters. Over-encouraged by the cordiality with which they were received and by the acceptance of his opera, Das Liebesverbot, from the Theatre de la Renaissance, Wagner changed his residence to a more pretentious quarter. But the day that he made this change came word of the failure of the theatre where the opera was to appear. There were no funds, there were no prospects; the Wagners moved back to an humble shelter, and now only by severest struggle were able to maintain even a mean home. The two years and a half spent in Paris were marked by disappointment succeeding disappointment. The composer sought to earn his bread by singing in the chorus, wrote songs that could find no buyer, obtained a pittance by scoring dance-music and setting airs from operas of Donizetti and Halévy for various instruments. Impatient for work, he in time turned to the unfinished Rienzi; completed the opera, and sent it back to Germany to the Intendant at Dresden. Shortly after this he derived some encouragment from hearing his Columbus Overture played at a private concert given by Schlessinger February, 1841; but disappointment continued to dog his footsteps, for, when he sent the manuscript to Jullien in London and it was returned, he did not have money with which to get it back from the transportation company, and the Columbus score was only recovered recently.

In the art life of Paris Wagner found no little of intrigue and politics, and his enthusiasm was turned to disgust thereby. He could get no conductor in the city to present a splendid orchestral piece written by him in 1840, the work years afterward published as a Faust Overture. To M. Pillet, director of the Grand Opéra, he submitted sketches for a new opera, The Flying Dutchman, having obtained from Heine consent to make use of his version of the legend; and M. Pillet coolly sent word that he would keep the sketches

but that he must give the writing of the music to another composer. Wagner deeply felt the insult and demanded the return of his manuscript, which demand was not acceded to. In the end M. Pillet sent Wagner $100 and retained the sketches. Wagner, in accepting the money, was not in any way restrained from writing an opera on the subject given the director, and did not delay putting into form the work that had been haunting his brain. He wrote the poem and began on the music. Finding opportunity to sublet his rooms in Paris he retired to the suburb of Meudon, and there, away from the oppression and noise of the city, close to the green forest, composed the music of The Flying Dutchman, finishing the score, except the overture, in seven weeks. The writing of the opera afforded him relief from the hack-work of arranging music and reading proof for Herr Schlessinger's publishing house. This work was varied also by the writing of sketches for Schlessinger's Gazette Musicale and for the Neue Zietschrift für Music and the Dresden Abendzeitung, the articles being forceful, original and markedly Wagnerian. He found himself taking a keen delight in these efforts, which attracted considerable attention later, several being included in his published works. During the last days in Paris he was engaged in reading that kept his thoughts much occupied with Teutonic myth and legend, which from this time on was to dominate his work. Then in the midst of dreams and drudgery, he received word that Rienzi, which had proved acceptable to the great theatre in Dresden, was at last to be presented and that he must come on to direct rehearsals. The good news was of infinite cheer; and in the spring of 1842 he bade good-bye to friends — scholars and painters, but very few musicians — and with his wife set forth on return to the home land.

In Dresden Wagner found a cordial welcome awaiting him, and after the rebuffs of Paris it was an inspiring change to have his advice sought concerning the manner of presentation of an opera. Before beginning the rehearsals of Rienzi there was time for him to take his wife, whose health was impaired, to Teplitz, a resort in the Bohemian Forest. These days the tireless Wagner could not give

over to holiday-making, and here was sketched the plot of Tannhäuser. Rienzi, produced in Dresden, October 20, 1842, proved a tremendous success. Jan. 2, 1843, Der Fliegende Holländer was presented at the Dresden Opera House. This opera, proving no rival to Rienzi but by no means a failure, was given at Cassel by Spohr in the summer of 1843, and became included in the Gewandhaus repertory. A month after the debut of The Flying Dutchman Wagner was appointed Royal conductor at Dresden, the salary a good one, about $1200, and the post regarded as a life tenure. Meanwhile work on Tannhäuser progressed, the first performance of the opera being given Oct. 19, 1845. It did not meet with general appreciation; the public appeared bewildered, the singers criticized the work and the general director made comparisons not meant to be flattering. The splendid success that attended the first productions of Rienzi was now superseded by the old story of disappointment and financial stress, for added to this mortification of Tannhäuser's reception was the pressure of pecuniary obligations. Then, to add further to the tenseness of the situation, prejudiced Dresden correspondents were sending to Berlin, Leipsic and other outside journals, articles detrimental to Wagner. Through it all work with Lohengrin advanced and the book of the Meistersinger was begun. When Rienzi finally had presentation at Berlin the press of that city spoke slightingly of the author as a "local kapellmeister foisting upon the capital his aberrations of youth." Moreover, the papers were moved to speak of the work as dangerous, reference being made in it to liberty and other firebrand ideas; these words penned in the days of strain leading to the German revolt of 1848.

Wagner's time was now divided between brooding over projects of reform, both in the state and theatre, and work on opera and sketch. It was in these days that he completed Lohengrin, wrote a series of historical essays and prepared the greater part of the text of Götterdämmerung. The last part of his service at the Dresden Opera was marked by humiliations very hard to bear; he could not get Lohengrin produced, and proposals for reform at the theatre were

ridiculed by the court. Reference is not infrequently made to Wagner as a "revolutionist in behalf of the theatre." Whatever the impelling motive, there is proof that he took part in the progress of events; before a meeting of Radicals made a speech that called down upon him police reprimand, and had active part in the rioting of May, 1849. When the Prussian soldiers took possession of Dresden his friend Roeckel was among those seized and imprisoned, but Wagner succeeded in escaping. He found his way to Weimar, and here Liszt, "who was producing Tannhäuser as serenely as though there were no such things as revolutions in the world," befriended him ably. When word came that a warrant was out for his arrest, instant effort was made to assist him in further flight; Liszt gave him money, a passport under an assumed name was secured, and Wagner got safely out of the country. He hastened to Zurich, later going to Paris. There, meeting nothing but discouragement in regard to his operas and for his plan of a series of articles on Art and Revolution, he turned his back on the French capital and returned to the hospitable shelter of Zurich.

After a few months of separation Minna Wagner was enabled to rejoin her husband, generous Liszt making the journey possible. But close upon rejoicing over the arrival of his wife Wagner found reunion resulting in added perplexity. Minna could give her husband no sympathy in his high-flown ideas, dreams — to her fantastic, baseless — of great operas and opera reform; she urged him to try something popular for the French stage, to aim for what the people liked. In response to such urging from both friends and wife he set to work on a pot-boiler, Wieland, the Smith, and when the sketch was in shape went to Paris to make effort at getting it accepted. Finding no encouragement, again he came back to Zurich, where he was destined to spend the chief part of his twelve years of exile. When word arrived, soon after his return from Paris, that Liszt was to give at Weimar a production of Lohengrin, Wagner rashly planned to present himself at Weimar for the event; but Liszt forbade the risk. Presently news came that the first appearance of Lohengrin, August 28,

1850, was given to an audience on the whole sympathetic and appreciative and that Liszt purposed to present the work again and again. In addition to this effort in Wagner's behalf the famous virtuoso wrote a long analytical essay on the opera, which attracted wide attention; public interest in Lohengrin was awakened, and the opera houses in the German cities opened their doors to the work which was to become the most widely popular of all operas. Concerning the debt owed Liszt by Wagner, Finck declares Liszt gave the first impulse to the Wagner movement. The friendship that existed between Liszt and Wagner belongs to the roll of great friendships, their correspondence covering a period of thirty years and being the story of true comradeship, of rare sympathy and affection. The history of Wagner's early years in exile is concerned especially with his literary efforts. He had decided to write no more operas because of the impossibility of their getting proper presentation; for even in his poverty and unpopularity he would not lower his requirements of artists and stage-setting. For six years he did not write a note of music, but in place of operas produced the five theoretical works: Art and Revolution, Art and Climate, Art Work of the Future, Opera and Drama, Communication to my Friends, and Judaism in Music. Finck analyzes the value of these essays and books thus: "With the exception of the last part of Opera and Drama these writings are not among Wagner's best literary productions, and some of them are so dry, abstruse and uninteresting that only an enthusiast for his operas could ever be expected to work his way through them from beginning to end."

In Zurich the Wagners were again miserably poor, and perhaps small wonder that practical Minna could not understand her husband's attitude in refusing to pander to public taste. There were their own necessities to provide for, and also their share in the support of her parents. While devoting himself to creative work, there were but meager returns from performances of the operas. Wagner, though of tireless industry—"his chief vices: working and dreaming"—often could not pay his own way; the man whose operas years later

were to bring in an annual profit of $50,000 had at various periods in his life to make of himself a beggar in order to guard for himself time in which to write these operas. Biographers not a few find this hard to forgive; others who speak of "splendid mendicancy" assert that no shame should be attached to this mendicancy, the world profiting so greatly thereby. And of a truth all Wagner asked at this time was "a small house, with meadow and a little garden; to work with zest and joy." For several years he was provided regularly by Frau Julie Ritter with a small sum, and to the faithful Liszt he seldom turned in vain, Liszt giving joyfully; only sorry that he could not send as freely as once he had been able. But in spite of the good friends there were days so dark Wagner not infrequently harbored the thought of ending it all by ending his life. Ill health was probably at the bottom of these moods quite as often as outward circumstances, for Wagner was never robust, almost his whole life being tormented by frequent attacks of erysipelas, and for year a sufferer from dyspepsia and overworn nerves. His devotion to his art and his persistence therein in the face of continued public indifference, miserable health and poverty, was nothing short of marvelous. But it would be misleading not to call attention to what of cheer there was in the long days of exile, not to refer to the circle of valued friends, to Wagner's liking of the sturdy Swiss people, and to his deep love for the beauty of the land. He rejoiced, too, in the solitude, and it was amid the beauty and quiet of his exile surroundings that there came the dream of the Nibelung poem, the shaping and finishing of the great Tetralogy. Early in 1854 the four poems were finished; by midwinter of 1855 the scores of Rheingold and Walküre were completed, and work begun on the music of Siegfried. And at this time the story of Tristan and Isolde and the story of Parsifal were beginning to appeal to his imagination; this is the period of his coming under the influence of Schopenhauer, whose influence marks subsequent work.

A letter from London arrived late in 1854 inquiring if he would accept the post of conductor of the Philharmonic Society, followed later by an

offer of $1000 for the four months of service. The music critics derided him throughout his stay in London. They announced that he was no musician at all; spoke of the absolute chaos of the so-called music written by him, and did their utmost to defame him — and themselves. But the members of the orchestra, recognizing a great leader, rallied to his support, the Queen showed him marked favor, the public did not accept the critics' judgment as final; and, though again and again tempted to resign, he remained in the uncongenial situation to the last concert. He had found time in London to practically finish the first two acts of Walküre, and on his return to Switzerland occupied himself for some time with the Nibelung. In 1856 the Walküre was completed, and two acts of Siegfried were finished. Then he turned to Tristan and Isolde, proceeding with the opera in a charming retreat on a height overlooking the lake of Lucerne. It was here that the genial music of the second act of Siegfried was written, and then Nibelung was laid aside that the story of Tristan and Isolde might take its place. Early in 1857 the poem was ready, and the music of the first act was written the same year. The second act of the great love story progressed and reached completion in the congenial environment of Venice; but the Saxon official not allowing him long refuge in Venice, he went on to Lucerne, and there finished the opera. On its completion there followed the old story of delay, and it was seven years before the first presentation was given of this greatest of love stories in opera form. Meanwhile ill health, poverty and domestic difficulties added their quota to Wagner's hapless struggles. Minna, suffering from failing health, had developed an irritability and suspiciousness that found vent in private and public outburst. She kept his house carefully, she made the most of their irregular income; but to offset these were her excitability, her lack of faith in her husband's genius, her asking him when he railed at the public taste: "Why don't you write something for the gallery?" In the autumn of 1859 the pair were together in Paris, pleasantly established in a quiet street and Wagner ready to make an effort to get his work to public notice. He

succeeded in arranging for a number of concerts at the Theatre Ventadour, at which concert selections were given from Der Fliegende Holländer, Tannhäuser, and Tristan, and aroused much enthusiasm, although the concerts were attended by a large financial loss — loss increased rather than repaired by added ones given at Brussels.

But brilliant promise of success was not wanting, for there was issued, by none other than Napoleon himself, an order for the production of Tannhäuser at the Grand Opéra, Wagner having a friend at court in the person of the Princess Metternich. And there was to be free hand in the matter of presentation, the Emperor to pay all expense. It was a moment of great triumph, and the most elaborate preparations were begun. Wagner chose his own singers and drilled with even more than his former zeal — so furiously as to antagonize the artists and almost ruin his own health, there being over one hundred and fifty rehearsals. And at last the great day arrived, March 13, 1861. The great scandal, rather, for this wonderful opera put on at such cost of thought and money — the money cost about $40,000 — had its presentation before a mob; bands of conspirators raising such a tumult that the work could not be judged, often none of it heard. The second night was even worse, young society men, members of the aristocratic Jockey Club, disapproving of the absence of the ballet, to them the chief part of the opera, in the midst of the second act broke in upon the music with a pandemonium that could not be drowned by the efforts of the many in the audience desirous of giving the piece a fair hearing. At the third performance the Jockey Club rowdies again made their demonstration, and won what appeared to them a memorable victory, the withdrawal of the opera. Wagner probably never appeared to better advantage than in his manner of meeting the tremendous disappointment following the brilliant promise, in the ordeal showing a front of dignity and composure. And while the Tannhäuser failure looms large in the record of the second sojourn in Paris, other events of moment belong to that period: the writing of one of his most important essays, The Music of the Future, and the

granting of the longed-for pardon, permission to return to German soil. After twenty-five years of married life the Wagners now separated, residence in Paris in 1861 being the last days spent together. Minna went to make her home in Dresden with members of her family, while Wagner began a series of wanderings, sorely missing his companion of so many years. No divorce was obtained, but the separation was final. In the poverty that still continued to hound him Wagner never neglected providing for Minna, supporting her until her death at Dresden, in 1866.

The three years following his departure from Paris form as distressing a period as mark the stressful life of Richard Wagner. At Vienna, hearing for the first time a performance of Lohengrin, the idea came that Vienna was the right place to present Tristan. The opera was offered and accepted; over fifty rehearsals were gone through with, and then the performance abandoned. Though at this time his operas were being performed everywhere in Germany, his proceeds therefrom were miserably inadequate. In order to pay his way he had to resort to concert-giving, in spite of his dislike to a work appearing other than as a whole. He gave concerts in Vienna, Prague, various cities in Germany and in Russia, meeting with special success at Moscow and St. Petersburg. But the German and Vienna papers kept up their insults and did their utmost to influence the attitude of the public. That he had the heart to proceed with new creations at this time is significant of that heroism in his art to which reference has been made. He took up residence in Penzing, near Vienna, and, though the revilers of the Penzing period concerned themselves principally with tales of his silk and velvets, he does not appear to have been so affected by luxury as to lapse into indolence; for here work was continued on The Meistersinger, the poem having been completed in Paris and some of the music written at Biebrich-am-Rhine. These days are marked also by the publication of the Nibelung poems, which came out with a preface wherein was given in full detail the plan for an ideal presentation of the work, a Nibelung Festival. But such a plan involved a patron of princely

fortune and princely aim. Was he to be found? The answer was to come ere long. It was at Stuttgart, whither he had fled from creditors, that "The Prince" appears on the scene, young King Ludwig II. of Bavaria. The King, a boy of eighteen, had just ascended the throne. Hearing Lohengrin two years before, he had watched the composer's career with the greatest interest. The appeal in the preface of the Nibelung poems fell on ears eager for such a message, and the King hastily sent his private secretary to search for Wagner and convey to him this word from the King at Munich: "Come here and finish your work." Meeting the King, Wagner met a most ardent disciple and one whose power gave promise of the realization of long-unrealized dreams. He became a naturalized subject of Bavaria and settled in Munich, protected and uplifted by the sympathy and encouragement of his Royal patron, whose feeling for him proved something more than a passing romantic attachment. In honor of his new friend Wagner composed the Huldigungsmarsch, and at the request of the King wrote the essay on State and Religion. A house was placed at his disposal; he was granted a pension, and formally commissioned to finish his Nibelungen. To aid in projected performances of his works he sent for Hans von Bülow, his long-time disciple, and presently the von Bülows arrived, Hans relinquishing a remunerative career as pianist to devote himself to Wagner's interests. And now was renewed congenial companionship with Cosima von Bülow, who, acting as his secretary, became a member of his household, June 10, 1865, von Bülow conducting, the first performance of Tristan was given. Added to the triumph of the moment was the prospect that Wagner's plan for a new music school was to be followed, and that under his direction a special theatre for the presentation of the Nibelungen was to be built. But not in Munich were the dreams to become a reality. The great plans were frustrated by enemies jealous of the King's "favorite," and Wagner found himself again banished, though the King assured him the banishment from Munich was only for a season.

Again he sought refuge in Switzerland, and at Triebschen, just out of

Lucerne, established his home. Amid the beautiful surroundings there, a pension from the King allowing freedom from petty worries, he accomplished much. Here he finished The Meistersinger, performed at Munich June, 1868; continued work on Der Ring des Nibelungen; published a series of articles entitled Deutsches Kunst und Deutsches Politik, and his remarkable treatise on Beethoven. To the quiet retreat at Triebschen King Ludwig came again and again. Here Wagner had for assistant young Hans Richter, destined to become the best interpreter of his works. And at Triebschen Cosima von Bülow rejoined him and entered his home not to leave it again. In the fall of 1869 von Bülow obtained a divorce, and on the twenty-fifth of August, 1870, in the Protestant Church of Lucerne, Cosima and Wagner were married, Wagner at his second marriage being fifty-seven years old. Cosima was the daughter of Liszt and the French Countess d'Agoult. She had married von Bülow in her early youth and the marriage had not proved happy. Her devotion to Wagner is a matter of history. Von Bülow's attitude also is a matter of history; his continuance of faith in the artist if not in the man. Liszt is thought to have been estranged for a while because of the marriage, but ere long reconciliation was effected. Wagner named the son born to him and Cosima Siegfried, and in his honor and in commemoration of Cosima's birthday, he wrote the beautiful Siegfried Idyll.

From the time that work was begun on the Nibelungen to the putting it down finished twenty-three years are counted. When the monumental task at last neared completion Wagner's mind dwelt on a special theatre essential to proper presentation of the Tetralogy, and frequently discussed ideals and means with his friends. One of these, the gifted Carl Tausig, conceived the idea of a Society of Patrons, which, it was hoped, would be of such power and enthusiasm as to insure a large sum for the long-dreamed-of festival playhouse. Then Emil Heckel, of Mannheim, started a Wagner Society, beginning a movement that spread to the far ends of the musical world; Wagner Societies from all over the Old World and generously from the New sending

funds toward forwarding the work. More than once Wagner in his struggles and failures had thought of trying his fortunes in America. It is of certain interest to note that in 1875 an American city, Chicago, came to the fore with expression of desire for the honor of the first Nibelung Festival. For the celebration of the American Centennial at Philadelphia in 1876 Wagner was commissioned to write a composition, and sent the Centennial March, a work that suggests "written to order." Bayreuth was the place selected for the building of the theatre Wagner favored, because it was near the center of Germany and was a Bavarian town. In 1872 he removed there from Triebschen, and on May 22, 1872, his fifty-ninth birthday, the laying of the foundation stone of the new theatre was celebrated, the occasion made doubly memorable by a splendid performance of Beethoven's Choral Symphony, Wagner's Kaisermarsch also being given. Land for the theatre was donated by Bayreuth, and also ground on which to establish a home; and in the little Franconian town Wagner built the now famous "Wahnfried." Though the years at Wahnfried were happy ones on the whole, the period was by no means free from strife and strain, these seeming to attend him as long as he lived. In raising the needed funds for the theatre, he aided the work of the societies by conducting concerts in various musical centers, himself, friends and patrons working with unabated zeal; but these efforts came against apathy and enmity, a lack of national interest, and a hostile press. Again and again was the festival delayed, Germany being slow to help the son, who with Weber may be said to have created German Opera. But King Ludwig could not see the project fail and saved the day by advancing the sum of 200,000 marks. At last the Festival was announced. At Bayreuth, in August, 1876, Der Ring des Nibelungen was given in its entirety, Hans Richter conducting, and nearly every great operatic artist in Germany aiding in the performance.

But the first Festival was attended by a heavy financial loss, a deficit of about $35,000. A series of concerts in London was undertaken to repair the loss, which notable series was given at Albert Hall during the

month of May, 1877, selections from all of his operas being presented. Some money was realized from these concerts, but the greater part of the deficit was made up by a season of the Ring at Munich. Previous to the London visit the poem of Parsifal was written; on return to Bayreuth work was begun on the music, and mention may be made of an interesting series of essays that appeared during this period in the Bayreuth Blätter. Work on the Parsifal music progressed but slowly, interrupted by failing health, and, strangely, by the indifference of the German public. The Parsifal music did not reach completion until January, 1882, being finished during a winter sojourn in Italy. Of the friends that came to the support of the Parsifal Festival, attention should be called to Hans von Bülow, who testified to his belief in the "Music of the Future" by the gift of $10,000. King Ludwig again gave his powerful aid. Others sent in generous contributions. At Bayreuth, July, 1882, a great festival production of Parsifal was given under Wagner's supervision, this event being the climax of his career.

The days of struggle being finally at an end, now a goodly income was assured, and unquestioned recognition at last won. But, following the strain of work on Parsifal and the excitement of its production, Wagner's health was much impaired, and an early start was made for a sojourn in the south, which he had been wont to find so refreshing. Early in the fall the household moved to Venice, and there, in the Palace Vendramin, the last months were passed. Old ailments had returned and there were increasing symptoms of heart trouble. He worked up to the end, however, and alternated the hours of labor with the customary enjoyment of family life, hours of ease at home or gondola excursions with wife and children. Liszt was with him part of the time, but left in January, and one month later, Feb. 13, 1883, Wagner closed his eyes on the tempest of life. In death all honor was paid him; Venice offered silent sympathy as the black gondolas passed from the Palace. All Bayreuth was in mourning at the sad home-coming. King and humblest citizen gave tribute to the great dead, as he was laid to rest in a corner of the garden at Wahnfried.

The maintenance and building up of Bayreuth now rested on the shoulders of Cosima, a burden of no small weight; for the press was still hostile and enemies aggressive; but her devotion triumphed, and Frau Cosima has had no small part in making Bayreuth a place of world pilgrimage. The adverse criticisms of Wagner, the bitter, malicious, scandalous things penned against him, are matters of history. They begin with his early work; Rienzi was spoken of as "an opera without music." The Music of the Future has been derided with all possible play of wit, the composer mildly addressed as fool, lunatic, ruffian, swindler and song-murderer. Distorted pictures of his character so long held the public eye that the real Wagner has had scant justice. Always emphasis was laid on these qualities: a colossal egotism that allowed no consciousness, no consideration of others; violence of temper; a cruel tactlessness; unsociability; unpardonable extravagance, and inordinate love of luxury, with an effeminate liking for soft, rich apparel and draperies. Without doubt these qualities made up a large part of his personality, but there should be added to the accusation of luxury-lover the other side of the picture, the fact of his colossal industry, and the fact that he would not pander to the public for the sake of gaining wealth; that in keeping to his ideals he struggled a lifetime with poverty and debt; and to offset somewhat the tales of exhibition of violent temper, the equally true tales of his patience with his wife, his kindness to servants, his love of pets, and his efforts in defense of the helpless lower animals. In extenuation of the unsociability, his absolute need of solitude for the accomplishing of the great mass of work produced, and the exhaustion and nervousness arising from ill-health and long-continued labors. He was a tremendous worker, and inaccessible because such a worker; but that he had capacity for friendship, and could show himself friendly, there is full and free evidence given in his voluminous correspondence; and the witness of not a few friends presents a view of a charming social side uppermost in hours of leisure. He loved Nature with intensity, and was always disturbed and oppressed when town-

life deprived him of the soothing and inspiration thereof. And any study of his character would be most incomplete if there were left out mention of his courage — rash, perhaps, in its manner of expression, but a courage of inviolable independence, above consideration of question of policy, and by all means his democracy should have attention, a democracy illustrated in practise as well as put forth in theory.

In appearance he was a man slightly below the average height, but of an erectness of carriage that added seemingly to this height. His quick movements suggested the nervous temperament and irrepressible energy. "If we look at his face," says Finck, "the two features that first strike us are the noble massive forehead — the thinker — and the prominent, stubborn chin — the reformer." Though unconventional, he was of refined habits and taste. His library was large and varied, made up of books with which he was closely familiar. He was fond of reading aloud, read very well, but could neither sing nor play in a way tc give pleasure. Wagner left ten volumes of prose works. The musical compositions include fourteen operas, the Faust overture, three marches, the Siegfried Idyll, a chorus, a male quartet, a funeral march (written at Dresden when Weber's body was brought there for reburial), five piano-pieces, and a few beautiful songs. One writer speaks of Wagner as the composer with the temperament for opera. Frederick Graves, writing in the Westminster Review, says: "Wagner contended that the music drama was the one art, and that poetry, painting and sculpture should be merged with it. Wagner found the opera in a bad state, trashy and shallow; the brilliant but superficial style of the Italian Opera had swamped everything; dramatic and poetic truth had been sacrificed to mere tunefulness. The old opera form — scena, aria and recitative — disappeared when Wagner took up the pen." In place of the cheap librettos he gave the opera stage poems. He wrote the poems of all of his operas himself. In answer to the assertion that Wagner will never found a school, Finck declares: "All the younger composers belong to the Wagner 'school' in

modulation, melody and instrumentation, even if they do not write music dramas with leading motives. Today it is almost impossible to take up an opera or orchestral score without noting the effect of Wagner's 'schooling' in harmony and orchestration." Of the masters from whom he in turn drew, reference has been made to the influence on his work of Weber and Beethoven, and from Berlioz he received not a few suggestions.

The real Wagner may be said to begin with Der Fliegende Holländer, a music drama in distinction to opera of the old type. The last seven operas are all music dramas; "serious dramatic stories, which are of great interest in themselves, and are not merely threads, on which to string brilliant jewels of song." Wagner, in going to original sources for his subjects, made a change from the hackneyed opera themes, and put on the German stage German myth and legend. That he was not the originator of the "leit-motif," the characterizing musical phrase, is shown by a glance back at the operas of predecessors. It was frequently made use of by Weber and is found in Mozart; but, says Edward Dickinson, "Wagner was the first to make the leading motive the whole basis of his musical structure, not introduced at random, but united to word and action." "Endless melody" is another phrase frequently employed in description of Wagner's later style, the composer in his aim of true dramatic expression discarding the old operatic divisions into solos, duets and choruses, and giving in place an unbroken stream of melody.

Musicians generally agree that Die Meistersinger and Tristan are Wagner's greatest works; the former classed by the composer as comedy, but the serious meaning of the opera not lost in the inimitably humorous scenes, and the whole wonderfully rich in melody; the latter a love tragedy. Hadow declares Tristan in intensity of passion and charm of melodic phrase unrivaled in the whole record of opera; Finck assigns to Tristan this place: "It forms with Romeo and Juliet, and Goethe's Faust part of the world's great trilogy of love tragedies." Tannhäuser, from the standpoint of its poetry most highly regarded, belongs in its music

to his earlier more conventional style. Lohengrin, which has proved the most popular of all operas, was from the first recognized by Liszt as a magnificent work of art. Of the four dramas forming Der Ring des Nibelungen, Siegfried is the finest and strongest. Concerning Parsifal great diversity of opinion exists, as Dickinson writes: "Some look upon it as an act of worship, and the purest modern portrayal of the essential principle in Christianity; to others it is morbid and sensual, corrupt in its conception and degrading in its effect. Musically there is a slight falling off in Parsifal compared with its predecessors; there is less spontaneity, less impression of endless resource in development of themes. Its panoramas are the most beautiful in the history of the modern stage, and to them the overpowering effect of the work is largely due." Wagner stands forth as a great poet as well as a master musician, as a born dramatist, unrivaled stage-manager, wonderful drill-master and conductor, a leader in the art of orchestration — and a "supreme musical scene-painter."

Wagner, Siegfried. 1869-

Contemporary German composer and conductor; son of preceding and grandson of Liszt, whose daughter Cosima is his mother. He was born at Lucerne, Switzerland; studied music under Humperdinck at the Bach Conservatory, Frankfort-on-Main, architechture and civil engineering at the Technical High School at Charlottenburg. Then followed a period at Bayreuth, where he gained experience in conducting, later gave concerts in Vienna, Rome and other cities and devoted special attention to interpretation of his father's works. Study of the technic of music and drama was pursued while rendering valuable aid in the preparation of the festival plays at Bayreuth. For many years he has personally conducted his father's operas there. He has met with success as concert conductor in tours through Germany, in Austria, England and Italy. "A trip to Paris," says Elson, "was the signal for much adulation, as tardy recompense for the coldness of his father's reception." He has written several operas, among them being Der Bärenhäuter, very successful in

Munich and Leipsic; Herzog Wildfang; Der Kobold; Bruder Lustig; and Sternengebot. These works show talent and certain mastery, but are not marked by real greatness.

Walcker (väl'-kĕr), Eberhard Friedrich. 1794-1872.

Celebrated German organ-builder; son of a skilful builder of organs. Friedrich was born at Karmstatt and studied under his father there. In 1820 he began business at Ludwigsburg and presently became noted for the excellence of his work, improvements and inventions in organ-construction. Riemann says: "It was, especially, the invention of the Kegellade (cone-box) which attracted extraordinary notice (1842), and led to a thorough revolution in the construction of wind-chests; for organ-builders adopted Walcker's scheme in ever-increasing numbers and no longer built Schleifladen (sliding-chests)." Walcker's five sons became organ-builders and identified with their father's business. Among the organs built by the Walckers, mention may be made of the one at Ulm Cathedral, with one hundred sounding-stops and the one at Music Hall, Boston, with eighty-six stops.

Waldteufel (vält'-toi-fĕl), Emile. 1837-

German pianist, composer and conductor. He was born at Strasburg, and studied under Joseph Heyberger, later was a pupil of Marmontel and Laurent at the Paris Conservatory. In 1865 he was made pianist to the Empress Eugénie. The court balls of Napoleon III. were organized by him, also the soirées at Biarritz and Compiègne. In the war of 1870 he saw active service. In 1885 he conducted his works in London, and 1889 in Berlin. Waldteufel has written pieces for the piano; melodies for piano and voice; and is the author of a great deal of dance-music.

Waley, Simon. 1827-1875.

Jewish composer; choruses for use in the musical services of the Synagogue being among his best work. He was born in London; received his first instruction in music from his sister, studied the piano under Moscheles, Bennett and G. A. Osborne and became an excellent pianist, studied theory and composition under W. Horsley and Molique.

Before the age of twelve he composed various pieces for the piano, his first published work, a study for the piano, appearing in 1848. Among his compositions are songs; duets; numerous pieces for the piano; trios for piano; piano concerto with orchestral accompaniment; duets for violin and piano; a choral setting of the 117th and 118th Psalms.

Walker, Frederick Edward. 1835-

English organist, chorister and singer. He was born in London; served as chorister in the Chapel Royal, in 1858 was vicar-choral of St. Paul's, master of the boys in 1867, held the post of conductor, 1883, of the Brixton Philharmonic Society, became professor of singing at the Royal Academy of Music. He won success as concert singer, also as player of the organ, piano and violin.

Wallace, William Vincent. 1812-1865.

Gifted Scotch-Irish musician, who led a remarkably adventurous life and produced some excellent work. He was born at Waterford, Ireland, about 1812, of Scotch descent and came of a musical family. After the family changed its residence to Dublin his brother played second flute in a band of which his father was master. When very young Wallace gave evidence of talent of unusual degree; his skill as an organist was recognized before he left Waterford, and in Dublin the boy showing great proficiency as a violinist and was able to lead the band in his father's absence. In 1835 he left Ireland with his newly-wedded wife, but the pair soon after disagreed and separated. Wallace now went off to Australia and might have become immured in the wilds of that land had not some one in Sidney heard him play while he was on a visit there and called the attention of the Governor to the emigrant who handled the violin like a master. He was invited to give a concert, which proved a tremendous success. The Governor's payment was a characteristic one, one hundred sheep. Wallace continued his roamings, and had his full share of adventure in New Zealand, Tasmania, the East Indies, and in South America. He reaped a harvest in the South American cities; came north to Mexico and here conducted Italian

Opera and wrote a mass; created a sensation in New Orleans; in 1845 returned to London. His opera, Maritana, was produced at Drury Lane, London, the same year and was extremely successful. In 1847 appeared Matilda of Hungary. He next is heard of in Germany, where he abode some time and wrote his charming piano-pieces and part of the opera Lurline. Then he again crossed the ocean, made triumphal tours in North and South America; his concerts in New York bringing him rich financial return. In 1853 he was once more in London; in 1860 the very successful and highly creditable Lurline was produced at Covent Garden Theatre; the following year The Amber Witch appeared; then came the operas, Love's Triumph, and The Desert Flower. Work on another opera was interrupted by ill-health. He died at Haute Garonne in the autumn of 1865.

Wallenstein (väl'-lĕn-shtīn), Martin. 1843-1896.

German pianist and composer, made many concert tours. He was born at Frankfort-on-Main, studied under Alexander Dreyschock, in Leipsic was a pupil of Hauptmann and Ries, won a considerable reputation as concert pianist. A two-act opera of his, Das Testament, was produced at Frankfort in 1870. He was the author of an overture, a piano concerto in D minor, piano studies and other works.

Wallerstein (väl'-lĕr-shtīn), Anton. 1813-1892.

German violinist, and writer of popular dance-music; met the fancy of the public also with his songs. His playing was expressive and well liked, but he made more of a name as composer. He was born at Dresden, appeared as a violinist when very young, at the age of sixteen was member of the Court band in his native city, later went to Hanover to play in the Court band there, resigning this post in 1841. He had begun writing some years before, became a very prolific composer, was author of nearly three hundred dance tunes beside a number of songs, and variations for violin and orchestra. His dance-music appealed to all grades of society, attained great popularity abroad as well as at home.

Walliser (väl'-lĭ-zĕr), Christoph Thomas. 1568-1648.

German church composer and music-director. He was born in Strasburg and died in that city. At the time of his death was vicar and music-director at the cathedral, at St. Thomas Church, and at the University. In 1614 was published his chief work, Kirchengesänge oder Psalmen Davids, consisting of fifty German psalms. For a drama of which Elias was the subject and for the tragi-comedy Chariclea he wrote three, four, five to ten-part choruses which are among the very early attempts in Germany to follow the Italian custom of introducing choruses in dramatic pieces.

Wallnöfer (väl'-nā-fĕr) Adolf. 1854-

Contemporary Austrian concert-singer, theatre-director and composer, author of songs, ballads, choruses and a successful opera. He was born in Vienna; studied composition under Waldmüller, Kremm and Dessoff, and singing under Rokitansky. He sang a number of years in concert as a barytone; in 1880 appeared as a tenor singer, filled an engagement at Olmütz, following this Wallnöfer toured with Neumann's Wagner Company. He was ten years at the Landestheatre in Prague; in 1895 held the post of theatre-director at Stettin, sang in opera a season at the New York Metropolitan Opera House, on visits to Russia appeared in Riga, St. Petersburg and Moscow; in 1905 was appointed director at Rostock Wallnöfer is author of over three hundred songs, choruses with orchestra, and of the opera Eddystone.

Walmisley (wämz'-lĭ), Thomas Atwood. 1814-1856.

Eminent English lecturer, organist and composer, admirer and exponent of Bach. He was born in London; son of Thomas Forbes Walmisley. Atwood, who was his godfather, in response to his father's earnest desire gave him instruction in music, in which he made rapid progress. In 1830 he became organist of Croydon Church, three years later was elected organist of Trinity and St. John's Colleges at Cambridge, at the time received the degree of Bachelor of Music. In 1836 he became professor of music at Cambridge, in 1838 received the degree of Bachelor of Arts, that of Master of Arts in 1841, the degree of Doctor of Music in 1848. A man of broad culture and rare knowledge of musical history, he was noted for literary excellence as well as true musicianship. He was acquainted with Bach to a degree unusual with contemporary musicians of England, and spoke to his classes of Bach in terms of superlative praise. As cathedral organist Walmisley was greatly esteemed; of his work as composer, mention should be made of a collection of anthems and services; a choral hymn; songs; trios; three installation odes, the third in honor of the installation of the Prince Consort as Chancellor of the University, the music to words written by Wordsworth.

Walmisley, Thomas Forbes. 1783-1866.

English teacher, organist and composer, popular as writer of glees. He was born in London; pupil of the Westminster School, under Atwood studied piano, organ and counterpoint. In 1810 he became organist at St. Martin-in-the-Fields, occupied this post for a long time. He was the author of sacred and secular songs; published a collection of glees, trios, rounds and canons; between 1814 and 1856 published a large number of glees, among them From Flower to Flower, Bright While Smiles the Sparkling Wine, The Cheerful Bee, Tomorrow, The Traveler's Return.

Walter (väl'-tĕr), Albert.

German clarinet-player and composer of music for his instrument; flourished in the latter part of the Eighteenth and early Nineteenth Century. He was born at Coblentz; neither the date of his birth nor the time of his death is known. He studied the clarinet, went to Paris when quite young, became member of the orchestra of the Theatre Montansier, later was in the Garde Consulaire, in 1805 in the Garde Impériale. He was the author of six quartets for clarinet and strings, concertante for two clarinets, variations for clarinets and other work.

Walter, August. 1821-1896.

German composer and director; rendered long and valued service as

music-director at Basel. He was born at Stuttgart, began life as a pastry-cook's apprentice, found opportunity to study music, received instruction of Molique in violin and composition, at Vienna was under the instruction of Sechter. In 1846 he was appointed music-director at Basel. He was the author of songs, choruses, three string quartets, octet for strings and wind, and a symphony. His wife, Frau Strauss-Walter, was a celebrated concert singer.

Walter, Carl. 1862-

German teacher, organist and writer. He was born at Cransberg, Taunus, Germany; studied at the Teachers' Seminary, Montabaur, under Meister and Schmetz; after a period of teaching completed his studies at the Ratisbon School for Church Music. Following service as teacher, organist and choirmaster at Biebrich-on-the-Rhine, he received appointment, 1893, to the post of music-teacher at Montabaur Seminary. He is the author of some church-music, has written a number of articles on musical subjects, shown special interest in the history of music; has contributed to the Kirchenmusikalisches Jahrbuch, Harbel's Musica sacra, the Monatscheft für Musikgeschichte.

Walter, George William. 1851-

Noted organist; son of William Henry Walter; born in New York City. When only three years old his talent asserted itself, and at five he played the organ at Trinity Chapel. He studied under James K. Paine in Boston and under Samuel P. Warren in New York, and in 1869 he removed to Washington, D. C., where in 1882 he was made Doctor of Music, by Columbian University. He is an expert on organ construction, and as a player is noted for his skill in extemporization and in registration. His musical library, containing about eight thousand works, is considered one of the finest in the country

Walter, Gustav. 1836-

Distinguished German tenor singer and teacher; honorary director of the Court Opera at Vienna. He was born at Bilin, Bohemia; was working there in a sugar factory when his voice was discovered; he received training at the Prague Conservatory;

at Bründ had his first engagement; from 1856 to 1887 sang at the Court Opera, Vienna, where he was very highly esteemed; retired in 1887. Both as opera and concert singer he won fame; sang Manrico, Romeo, Philemon, Wilhelm Meister and other roles. In 1892 he became professor of singing at the Vienna Conservatory. Both Austrian and foreign orders have been conferred upon him.

Walter, William Henry. 1825-

Composer and organist; born at Newark, New Jersey. His musical talent appeared very early, and when little more than a boy he played the organ at the Newark First Presbyterian Church and later was made organist at Grace Episcopal Church. About 1842 he went to New York, and that same year became organist at Epiphany Church. He played later in the church of the Annunciation and in 1847 in St. John's Chapel, Trinity Parish. The following year he became organist of St. Paul's Chapel and remained here until 1856, when he was appointed organist at Trinity Chapel, Twenty-first Street, and remained there until 1869. In 1856 he received the appointment of organist at Columbia College, where eight years later he was granted the honorary degree of Doctor of Music. He has written a mass in C; a mass in F; Manual of Church Music; Hymnal with Tunes Old and New; services and anthems for the Episcopal Church; Chorals and Hymns, Psalms and Chants, and Common Prayer with Ritual Song.

Walther (väl'-tĕr), Johann Gottfried. 1684-1748.

Compiler of a valuable musical lexicon, and in composition and variations of chorales on the organ accounted second to Bach only. Was born at Erfurt. After studying organ with Jacob Adlung, Johann Bernhard Bach and Kretschmar he became organist at the Thomas Church of Erfurt in 1702, and in 1707 was appointed town organist at Weimar, where he also taught the Duke's children and in 1720 was made Court musician. Although he was related to John Sebastian Bach and intimate with him during his residence at Weimar, in his Musikalisches Lexikon oder musikalische Bibliothek, he gives him but scant notice. This work

combined biography, bibliography and dictionary of musical terms and is extremely valuable as the first lexicon of its kind. Among his other writings are Ancient and Modern Musical Library, or Musical Lexicon, and he composed a great number of very fine fugues and chorals, besides toccatas, preludes and other pieces for organ.

*** Wambach (väm-bäkh), Émile Xavier. 1854-**

One of the most promising among the younger Flemish musicians; born at Arlon, Luxemburg. He received his first violin lessons from Hoeben at Antwerp, studied with Colyns at Brussels Conservatory, and at Antwerp Conservatory with Callaerts, Benoit, Hennen and Mertens. He is well known as a violinist, and plays also on piano and organ and has some excellent compositions to his credit, among them being the drama Nathans Parabel; two oratorios, Yolande, and Moses op den Nyl; the symphonie poem, Ann de Boorden van de Schelde. The cantata, Vlaander land, for male chorus; the Feest-Cantata for the Rubens Festival at Antwerp in 1877; Spring, for female chorus and orchestra; Berlesca, fantaisie humoristique for orchestra; Feest-Marsch for orchestra; Memorare for chorus and orchestra; Hymni sacris sollemnes, for chorus and orchestra; a mass; a Te Deum, other church-music, songs and choruses.

Wanhal (vän-häl), Johann Baptist. 1739-1813.

Excellent and prolific composer; born of Dutch parentage, at Nechanicz, in Bohemia. His early musical instruction was received of Kozák at Marscherdorf and of Anton Erban at Nechanicz, and in 1760, under the patronage of Countess Schaffgotsche, he went to Vienna, where he studied under Dittersdorf, and devoted much time to reading the works of musical masters. By the kindness of Freiherr Riesch he took a long trip through Italy, returning to Vienna about 1772. For a time after he returned he suffered from melancholia, but this finally left him, and he became a member of the household of Count Erdödy. He died in Vienna. He wrote an enormous number of compositions, no less than one hundred string quartets and one hundred symphonies; over a score of masses;

offertories; two requiems; a Stabat Mater, two operas and an oratorio and many other compositions in various styles. His music is natural and spirited in style and pleasing in harmony and was highly thought of in his day, especially in England, where it was heard before that of his contemporary, Haydn. Two of his compositions may he found in Dr. Crotch's Specimens of Music.

Warren, Richard Henry. 1859-

Composer, conductor and organist of ability; born in Albany, New York. His father, George William Warren, had long been a prominent organist in Brooklyn and Albany, and on discovering his son's talent, gave him lessons. Later teachers were John White, George Wiegand and P. S. Schnecker, and from 1880 to 1886 he studied abroad. In 1877 he became music-director and organist at the Church of St. John the Evangelist in New York, remaining until 1879, when he became organist at the Reformed Episcopal Church. In 1880 he went to All Souls' Church, a post he held six years, then went to St. Bartholomew's, where he stayed until 1905. As a choral conductor he has been very successful and has directed the concerts of the Church Choral Society and a number of other similar societies. In the field of composition he is represented by a romantic opera, Phyllis; the operettas, Magnolia, All on a Summer's Day, and Igala; many church services and anthems; a cantata for barytone solo, chorus and orchestra; the string quartet, Ticonderoga, and many songs.

*** Warren, Samuel Prowse. 1841-**

Contemporary American organist; born in Montreal, Canada, where his father had an organ factory. In his childhood he became familiar with the instrument, and when still very young was organist at the American Church of Montreal. After going through college he determined to make music his profession, and in 1861 he went to Berlin, where he studied composition, organ-playing and theory under August Haupt, instrumentation under Wieprecht and piano under Gustav Schumann. He returned to America in 1864 and after a short time in Montreal became organist at All Souls' Church in New York in 1865, remaining there until

1867, when he went to Grace Church. From 1874 to 1876 he played the organ at Trinity Church, then returned to Grace Church, where he has since remained. He is well known in New York for his admirable organ concerts, for he has an extensive repertory and plays with great technical skill. He has written some songs and transcriptions for organ, all of a sacred character. He has done much to familiarize the New York public with high class organ-music.

Wasielewski (vä-zē-lĕf'-shkĭ), Joseph W. von. 1822-1896.

Violinist, conductor and writer on musical subjects; born at Gross-Leeson, near Dantzic. His parents were both good musicians and gave him his first instruction, then he was sent to Leipsic in 1843, where he had private instruction of David and at the Conservatory was under the personal direction of Mendelssohn and also studied with Hauptmann, until Easter of 1845. He joined the Gewandhaus Orchestra and the Euterpe concerts, playing with these two bodies until 1850, when he was invited by Schumann to Düsseldorf. He remained there two years, then removed to Bonn, where for three years he conducted the Beethovenverein, Gesangverein and Concordia. At the end of this time he went to Dresden, where he greatly distinguished himself as a writer on musical subjects, but was recalled to Bonn to become town music-director, receiving the title of Royal music-director in 1873. He retired to Sondershausen in 1884, and died there twelve years later. He was noted for his excellent violin-playing and for his great number of writings on musical subjects. During his residence in Leipsic he was critic on the Signale, and in 1858 he published a biography of Schumann. Other writings are History of Instrumental Music in the Sixteenth Century; The Violin in the Seventeenth Century; The Violin and its Masters; Beethoven; Carl Reinecke, His Life, Work, and Compositions, and many other articles, some of them contributions to musical periodicals.

*** Watson, Mrs. Regina. 1854-**

Contemporary German pianist and highly successful teacher of the piano,

who for many years has made her home in America. She was born Regina Colen, at Breslau, Germany; under Carl Tausig took a course of study in piano, was a pupil of Friedrich Weitzmann in harmony and composition, and studied score-reading under Otto Lessmann. After her marriage to Dr. Lewis Harrison Watson of Chicago, she established in Chicago a music school for the higher art of piano-playing, patterned after the celebrated Tausig School of Berlin. This school has proved a pronounced success. In the earlier years Mrs. Watson did much successful concert work, appearing as soloist with the Thomas Orchestra, the Boston Menhelssohn Quintette the Chicago Beethoven Society and Apollo Club. Owing to a nervous affection in her arms her career as concert pianist was cut short. As teacher she has been unusually successful, her pupils occupying honorable positions as executants as well as teachers. She makes a specialty of preparing for the teaching profession, training concert pianists in repertory, also gives lecture recitals on various musical subjects. Her compositions consist of songs; piano-pieces; the two large melodramas, Judith and Holofernes, and the Countess Laura.

Weatherby, Frederic Edward. 1848-

Writer of a number of popular songs; born at Portishead, Somersetshire, England. He studied law at Brasenose College, Oxford, and was a barrister of the Inner Temple, in 1887. Among the many well-known songs he has written may be mentioned When We are Old and Grey; Nancy Lee; Polly; London Bridge; The Midshipmite; Darby and Joan; The Deathless Army; The Chimney Corner; In Sweet September; The Holy City; Tomorrow Will be Friday; Douglas Gordon, and many others. He has also written a number of children's books, and others of a more serious nature, including Questions in Logic, Progressive and General; The Rudiments of Logic, Inductive and Deductive; and Musical and Dramatic Copyright, besides Muriel and other poems.

Webb, George James. 1803-1887.

Teacher and conductor, associated with the beginning of modern musical life in Boston. Was born at Rush-

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more Lodge, near Salisbury, England. He prepared to enter the church, but ultimately made music his profession. He was organist at Falmouth, and in 1830 went to America and settled in Boston, Mass., where he was organist of Old South Church, and in 1836, with Lowell Mason, founded the Boston Academy of Music. He taught piano and singing and in 1840 became leader of the Handel and Haydn Society, in which position, as in his connection with the Academy of Music, he greatly advanced music in Boston. He removed to Orange, New Jersey, in 1870, and from 1876 to 1885 was a successful singing and piano teacher in New York. He retired to Orange in 1885 and died there two years later at the age of eighty-four. His compositions were mostly for church use and his many writings on musical subjects include Young Ladies' Vocal Class Book; Vocal Technics; Voice Culture; Cantica laudis; The Glee Hive and The New Odeon. With Lowell Mason he edited the Music Library, during 1835-1836, and with W. Hayward, he edited the Music Cabinet between 1837 and 1840.

Webb, Frank Rush. 1851-

Born in Covington, Indiana. Studied music in the New England Conservatory of Music, Boston; later under private teachers in Indianapolis; was organist of St. Paul's Cathedral, Indianapolis, from 1874 to 1876. Organist and choirmaster of Trinity M. E. Church, Lima, Ohio, 1876 to 1883, and head of the piano department at Northwestern Ohio Normal School, Ada, 1881 to 1883. Since 1883 he has been teacher of piano, organ and harmony, and director of the School of Music in the Virginia Female Institute, Staunton, Virginia, and organist and choirmaster of Trinity Episcopal Church. Published works: nearly two hundred pieces for military band; also about one hundred teaching and parlor-pieces for piano; also songs and much church-music. His published compositions reach one hundred and eight numbers. His compositions are much used for teaching purposes.

Weber (vā'-bĕr), Bernhard Anselin. 1766-1821.

Piano virtuoso; born at Mannheim. He studied piano of Einberger, Holtzbauer and Abt Vogler, and at the University of Heidelberg took up law, theology and philosophy, but ultimately decided to make music his profession. As a concert-player on Röllig's new instrument, the zänorphia, he traveled extensively, and in 1787 became director at the Hanover Theatre. In 1790 he traveled through Germany and Holland to Stockholm with Abt Vogler, and on his return in 1792 became second kapellmeister at the Königstadt Theatre in Berlin, and after its combination with Italian Opera, became Royal kapellmeister. He wrote several operas, operettas and melodramas, among them being Mudarra; Hero; Der Kosak und der Freiwillige; Hermann und Thusnelda and Hyala und Evander.

Weber, Carl Marie von. 1786-1826.

Founder of the German romantic opera; the first composer to create German musical liberty and to do away with Italian Opera in Germany. Like Bach he was the most celebrated member of a musical family who all followed the same general line of work; but while Bach's field was Protestant church-music, Weber's was national opera. The family is first heard of in Lower Austria, where Johann Baptist was made a noble in 1622. His brother, Joseph Franz Xaver was the first musically inclined member of the family, and his son and grandson, both bearing the name Fridolin, followed in his steps; the second Fridolin becoming Mozart's father-in-law when that great artist married Constance, one of his many musical daughters. Fridolin abandoned the family title, but it was continued by his brother, Franz Anton, the father of Carl Marie. Franz Anton von Weber was an extremely eccentric and picturesque character. He was devoted to music, led a veritable gypsy life of wandering, and sampled many professions, from that of a soldier to a theatrical manager. In the course of his ever-changing career, he played in the Court band of the Elector Palatine at Mannheim, fought against Frederick the Great at Rosbach, directed the theatre at Lübeck, was chapelmaster to the Prince-Bishop of Eutin, and later directed the town band there. In his fifty-second year, while serving in this last capacity, Carl Marie was born of his second wife, who was

then eighteen years old. When the child was scarcely a year old his father took up the management of a theatrical troupe and began traveling about with it, and from that time the young Carl Marie may be said to have lived behind the scenes. This was disastrous as far as his education was concerned, but valuable in that it early made him acquainted with human nature, which he so successfully portrayed later in his great works. The family connection with Mozart had made Franz Anton von Weber ambitious to be the father of a genius. The sons by his first marriage had shown only mediocre musical ability, so he looked eagerly for signs of talent in his youngest son. At first they failed to appear. When the boy was ten years old he was given his first valuable musical instruction by Heuschkel, the famous oboist, pianist, organist and composer, and his talent became apparent. He next studied in a training school for chorister boys at Salzburg, and then with Michael Haydn, under whose instruction he progressed rapidly, although he did not at first take kindly to the methodical study imposed upon him. In 1798 his mother died of consumption. Going then to Munich he took lessons from Wallishauser and Kalcher, and under the latter's instruction composed his first opera, The Power of Love and Wine, while still in his twelfth year.

With the characteristic instability of his family, he then lost interest for a time in music and became absorbed in the work of lithography, which he learned from Aloys Senefelder, the inventor of it. He even thought he made some new discoveries in it, and with his father, who was always ready for some new scheme, he moved to Freiberg to continue the work. As soon as he reached there he was given the libretto of Ritter von Steinberg's Forest Maiden, so he dropped the lithography plan, which proved an utter failure, and took up music again. This second opera, The Forest Maiden, was produced with success in Freiberg, Vienna, Prague and St. Petersburg. In 1801 von Weber went back to Salzburg and studied again with Haydn. About this time he wrote another opera, Peter Schmoll and his Neighbor. After further travels he went to Vienna, where he attached himself to Abbé Vogler, who was also the teacher of Meyerbeer. In 1804 the Abbé found a position for von Weber as conductor at the Breslau Stadttheatre, which he held for two years and gave up to become musical director to Prince Eugene of Würtemberg at Carlsruhe, in Silesia. The war ended this work and he next became secretary to Prince Ludwig at Stuttgart and musical instructor to his daughters. This was almost a fatal circumstance in his career, for the Prince was a dissipated and even dishonest man, and in his capacity as secretary, von Weber became involved in much of his employer's double-dealing. He also fell in love with Margarethe Lang, an actress of rather bad character, and fell in with a society of reprobates known as "Faust's descent into Hell." The one fortunate circumstance of this period of his life was his friendship with Danzi. He composed his opera, Sylvana, about this time and was just on the point of staging it, when by some indiscreet actions of his own and some misdeeds of his father, he aroused the anger of King Frederick, the brother of Prince Ludwig, and with his father was expelled from Würtemberg. This proved to be a turning-point in his life, for from that time he reformed and set about his work with more earnestness than he had ever shown before. He continued to go about from place to place. At Mannheim in 1810 he brought out his first symphony, and in the same year Sylvana was produced at Frankfort-on-the-Main, with Margarethe Lang as one of the principals, and Caroline Brandt, who was later to be his wife, as another. Returning to Darmstadt, he again studied with Abbé Vogler, and while with him did some valuable work along the literary criticism line. In 1811 his comic opera, Abu Hassan, appeared at Munich, and in 1812 Sylvana, in revised form, was given at Berlin. From 1813 to 1816 he was director of the Landstandisches Theatre at Prague, but he was then called to Dresden to organize and conduct the new German Opera. In 1817 he married Caroline Brandt, and in the years just following his marriage he composed his greatest work, Der Freischütz, which opened up a new epoch in German Opera, and was the first step towards Wagnerism. It

was produced with phenomenal success, and in 1823 was followed by Euryanthe, which, while a great work, was somewhat less favorably received. It was first performed at Vienna, and later in Berlin was more successful. By this time the composer's health was seriously undermined. In 1825 he undertook his last great work, Oberon, which was an order for Charles Kemble to be given at Covent Garden, London. Von Weber went to England himself to superintend the production of this opera and died suddenly while there. He was buried first at Moorfield's Chapel, and in 1844 his remains were moved to Dresden. Wagner said of von Weber: "There never was a more German composer than thou." This is the quality which more than any other has given him his place in the musical world. His work is very simple and strong and is naturally dramatic in character. His invention of great, simple themes was wonderful, but he lacked Beethoven's power of relating them. "He illustrates," says Ernest Newman, "the conflict between the form that has been born and bred from music pure and simple and the idea that comes from the infusion into music of poetry or drama or the plastic arts. . . . Finally, what keeps Weber's music still alive is above all his sincerity, his pure naturalness, his freedom from any sophisticated attempts at subtlety or profundity. Everything he wrote has the stamp of having come straight from the heart." H. E. Krehbiel says of him: "The reform, not only in composition, but also of representation achieved by Richard Wagner, is an artistic legacy from Carl Marie von Weber. It is but the interest upon five talents given into the hands of a faithful servant who buried them not in the ground, but traded with them 'And made them other five talents.'"

Weber, Friedrich Dionys. 1771-1842.

Composer of vocal and instrumental music; born at Welchau, Bohemia. His first musical instruction was given him by Franz Bayer, schoolmaster of Welchau, and he later studied under Abt Vogler. After studying theology and law at the University of Prague he taught music for several years and was one

of the founders and the first director of the Prague Conservatory, where later he numbered among his pupils such musicians as Dessauer, Kallawoda and Moscheles. He died in Prague. Among his many compositions are masses; eighteen cantatas; several operas; much piano-music; variations for violin and violoncello; a collection of German songs; dance music and various other compositions. He also wrote Theoretisch-praktisches Lehrbuch der Harmonie und des Generalbasses, and Allgemeine theoretisch-praktische Vorschule der Musik.

Weber, Gottfried. 1779-1839.

Composer and writer on musical subjects; born at Friesheim, near Mannheim. After studying law at Heidelberg and Göttingen he held positions as counselor and judge at Mainz, Mannheim and Darmstadt, at which latter place he received the appointment of general state attorney from the Grand Duke in 1832. He was an enthusiastic amateur flutist, violoncellist and pianist and took an active part in the musical life of the town where he lived, founding the Conservatory and conducting the musical society and the Hofkirche at Mannheim, and directing opera and the Musical Museum while he was at Mainz. He also founded a musical journal which he called the Cäcilia. A close student of Kirnberger and Marpurg and Abt Vogler, he wrote Versuch einer geordneten Theorie der Tonsetzkunst. He also wrote Weberschen Doppelnosaune, contributed to Auber's and Ersch's Encyclopedia, and to various musical magazines. Other works were Über chronometrische Tempobezeichnung; Allgemeine Musiklehre and Die Generalbasslehre zum Selbstunterricht.

Weber, Gustav. 1845-1887.

Composer and conductor; born at Münchenbuchsee, in Switzerland. He entered Leipsic Conservatory in 1861 and in 1865 studied with Vincenz Lachner of Mannheim, then for a time was conductor at Aarau and Zurich. During the year of 1869-1870 he studied in Berlin under Tausig, and at the Beethoven Festival, in 1870, Liszt conducted his symphonic poem entitled Zur Iliade. In 1872 he went to Zurich as organist of St. Peter's Church, conductor of the

Harmonie Society and teacher at the local conservatory. He has published many choruses, some arranged from old German songs; five Idyllen for piano; four-hand piano waltzes; a piano sonata; many little piano-pieces for children; five duets for soprano and alto. He also contributed to and arranged the edition of Volume II of Heim's collection of male choruses.

Weber, Karl Heinrich. 1834-

Identified with musical work in Russia; born at Frankenberg, where his father was town musician. From 1846 to 1849 he studied at Leipsic Conservatory, and in 1866 he went to Moscow as assistant teacher at the Conservatory, a position which he filled until 1870. Since 1877 he has been director of the Imperial Russian Musical Society at Saratow. He is the author of a piano method in Russian and the work entitled Short Sketch of the Present State of Musical Culture in Russia, also in that language.

Weber, Miroslaw. 1854.

Violinist and very successful conductor; born at Prague. He was very precocious, playing the violin before the Emperor of Austria when only ten years old. He studied with Blazek at the Prague Organ-School, then attended the Conservatory from 1870 until 1873, when he joined the Court Orchestra of Sondershausen. In 1875 he became concertmaster at Darmstadt and organized a quartet party. He became first concertmaster of the Royal Orchestra at Wiesbaden in place of Rebicek and second conductor at the Opera, which latter position he resigned in 1893. In 1889 he was appointed Royal musical director. Among his compositions are a ballet, Die Rheinnixe; music to Schulte's Prinz Bibu and to Eels Olaf; two string quartets, of which the second was awarded a prize at St. Petersburg in 1891; two orchestral suites; a septet for violin, viola, violoncello, bassoon, clarinet and two horns.

Weckerlin (vĕk-ĕr-lăn), Jean Baptiste Thédore. 1821-

Composer, writer and editor; native of Alsatia. He was born at Gebweiler, Alsatia, entered his father's business of cotton-dyeing, but was led by love of music to leave home and study

in Paris; entered the Conservatory in 1844, studied composition with Halévy; in 1847 produced the heroic symphony, Roland. On leaving the Conservatory he engaged in teaching and composing, and became interested in musical bibliography, brought to light curious old works, some produced at the Société Sainte Cécile, which he served as chorusmaster from 1850 to 1855. His first published compositions were songs. In 1853 appeared a very successful one-act opera, L'Organiste dans l'Embarras, which had one hundred performances at the Theatre Lyrique. This was followed by some salon operettas, and by two comic operas in Alsatian dialect, Die dreifache Hochzeit im Besenthal and D'r verhäxt' Herbst. In 1877 his one-act opera, Après Fontenot, was presented at the Theatre Lyrique. In 1869 he became assistant librarian at the Paris Conservatory, became librarian in 1876 and also served as archivist of the Société des Compositeurs de Musique. He printed an important bibliographical catalog in 1885; as student of music of the past has rendered valuable service in various published collections, including volumes of popular songs, folk-songs, children's songs, madrigals and chansons, and in contributions to musical history and biography. In the department of choral and orchestral composition he has won distinction; is author of an oratorio; cantatas; the ode symphonie, Les Poëmes de la Mer; a grand symphony; choruses; songs à capella and other work. His history of musical instruments and instrumental music gained him an award from the Académie in 1875.

Wegelius (vā-gā'-lĭ-oos), Martin. 1846-

Contemporary Finnish conductor, composer and writer; director of the Conservatory and opera conductor at Helsingfors, Finland. He was born at Helsingfors, studied philosophy there, for awhile was conductor of the Academical Choral Society; continued the study of music in Vienna under Bibl, at Leipsic was under Richter and Paul. In 1878 he became conductor of the Finnish Opera at Helsingfors. He has rendered very valuable service as director of the Musical Institute and done much to establish it on a firm foundation His compositions include pieces for

the piano, an overture, rondo for piano and orchestra, a Christmas cantata, a spring festival cantata, songs and choral works of much beauty. He has published a text-book on harmony and an excellent short history of music.

Wehle (vā'-lĕ), Charles. 1825-1883.

Brilliant pianist and composer; born in Prague, where his father, a merchant, trained him to follow mercantile pursuits. At the advice of Thalberg he abandoned this career for music and studied piano under Moscheles, and composition with Richter at Leipsic, then went to Theodor Kullak at Berlin. He removed to Paris in 1853, and from there made concert tours in America, Europe, Asia and Australia. He composed two sonatas; ballades; impromptus; an allegro hongroise, nocturnes and waltzes; Fête bohémienne; Marche cosaque; a Sérénade napolitaine; un songe à Vaucluse; two tarentelles and other brilliant pieces.

***Weidig (vī-dĭg), Adolf. 1867-**

Distinguished contemporary German violinist and composer and a famous teacher, who for several years has resided in America. At present holds the post of associate director of the American Conservatory of Music, Chicago. He is highly esteemed as teacher of the violin, and as teacher of harmony, counterpoint and orchestration has no superior in this country. Many of his students have attained distinction. His influence has been far-reaching, his classes are always full to overflowing. Adolf Weidig was born in Hamburg, Germany, was educated in Germany, in 1888 was awarded the Mozart prize at Frankfort for the best composition for a string quartet; at Munich continued his musical studies, working under Court Chapelmaster Abel and the celebrated composer, Josef Rheinberger. He was also a pupil of Dr. Hugo Riemann. In 1882 he came to America and settled in Chicago, which city he has continued to make his home. For four years he played first violin in the Thomas Orchestra, nine years played viola with the Spiering String Quartet, making extensive tours. As a composer Mr. Weidig holds high rank, his compositions include a symphony, several string quartets, a trio, nine violin

solos, miniatures for piano, and numerous songs. As an interpreter of classical chamber-music he stands in the first rank, is also an excellent orchestral conductor, is an artist of broad musicianship and rare culture.

Weingartner (vīn'-gärt-nĕr), Paul Felix. 1863-

Great contemporary German conductor and eminent as composer and writer. A critic writing in The Outlook, says: "It is hard not to speak extravagantly of Weingartner's insight, taste and consummate skill as an orchestral conductor . . . his interprétation of a Beethoven symphony is like the opening of a door into a new world of music. He has the rare power of understanding composers of different periods and diverse temperaments. More than that, he has the power to evoke from the orchestra the music that he finds in the score. Among those who have set before the lovers of music in America the highest standards of musicianship, no one has surpassed Felix Weingartner." Paul Felix Weingartner, nobleman of Münzberg, was born at Zara, the capital of Dalmatia, in 1863, received his first musical education from his mother, studied under Wilhelm Meyer at Gratz, Styria. He continued his studies at Leipsic, here won the Mozart prize, was entrusted with the direction of van Beethoven's Second Symphony at a public performance and resolved to become a conductor. The Leipsic days were followed by a season of study at Weimar, where he met with warm encouragement from Liszt, then there was a short career as pianist. At the age of twenty-one he was offered and accepted the post of chapelmaster at Königsberg, later served as chapelmaster at Dantzic, Hamburg, Frankfort and Mannheim. His first real opportunity came in conducting performances of Der Ring des Nibelungen at Frankfort, after which he gained fame steadily; in 1891 was called to Berlin to conduct the Royal Opera and Royal Symphony concerts. Owing to ill-health he resigned from the former post in 1897, but retained the latter, kept this post after removal to Munich, 1898, to accept the position of leader of the Kaim Orchestra, recently succeeded Gustav Mahler as director of the

Weingartner

Vienna Court Opera. In concert conducting Herr von Weingartner has made frequent tours on the Continent and is well known in England. He has twice visited America, accepted the invitation of the New York Philharmonic Society to conduct its concerts in the season of 1903-1904, and came again the following season. As conductor he is pre-eminent, for while his compositions are very effective they are not marked by any strong individuality. He is the author of over ninety songs; chamber-music for strings; the operas Genesius, Orestes, Sakuntala, Malawika; two symphonic poems, King Lear, Geflide der Seligen; two symphonies; pieces for the piano and other work. He always writes or arranges his own librettos, is ultra-modern in his tendencies, is author of the following writings: Die Lehre von der Wiedergeburt und das Musikalische Drama; Über das Dirigieren; Bayreuth, 1876-1896; Die Symphonie nach Beethoven; Carl Spitteler, ein künstlerisches Erlebnis.

Weinlig (vīn'-lĭkh), Christian Theodor. 1780-1842.

Remembered chiefly because Richard Wagner was his pupil in theory. Born at Dresden. His first teacher was his uncle, Christian Ehregott, who held the traditions of Bach from having studied with Homilius, and his other instructor was Padre Mattei at Bologna. From 1814 to 1817 he was cantor of the Dresden Kreuzschule, and in 1823 he succeeded Schicht as cantor of the Leipsic Thomas School, a position which he held until his death. He published a German magnificat for solos, chorus and orchestra, and Anleitung zur fuge für den Selbstunterricht, and vocalises for several voices.

Weinwurm (vīn'-voorm), Rudolf. 1835-

Composer of vocal music; born at Schaidldorf-on-the-Thaja, in Lower Austria. After receiving his musical education as a chorister at the Imperial Chapel in Vienna he studied law at the University in 1858, and while there founded the Akademische Gesangverein, which he conducted until 1866. In 1864 he was made conductor of the city Singakademie, and two years later he succeeded Herbeck as leader of the Männergesangverein. He also became director of musical instruction at the Imperial Teachers' Seminary. In 1877 he resigned his position with the Männergesangverein to devote himself to his work at the Seminary and at the University, where he was musical instructor, and in 1880 he received the appointment of music-director at the University. He has written for male chorus and orchestra, Im Dorfe die Gasse entang; Liebeslieder, Frau Musica, Deutsches Heerbannlied and Germania; the cantata, Husarenfreude, for barytone solo, male chorus and orchestra; songs; singspiel - overture; and choruses with horns or string instruments, or piano or a cappella.

Weist-Hill, T. H. See Hill, T. H. Weist.

Weitzmann (vīts -män), Carl Friedrich. 1808-1880.

Excellent writer on musical subjects; born at Berlin, where he received training in theory of Klein and in violin of Henning. He later studied under Spohr and Hauptmann at Cassel and in 1832 went to Riga, where he was violinist and chorusmaster in a theatre, and with Dorn, he founded the Liedertafel. In 1836 he took a position as chorusmaster at Reval, and the same year become leader of the Imperial Orchestra and musical director at St. Anne's Church in St. Petersburg. From 1846 to 1848 he studied in libraries in Paris and London, then went to Berlin and established himself as a teacher of composition and a writer, and remained there until his death. He has published a great number of writings on musical subjects, among them being History of Clavier-playing and Literature. The Diminished Seventh; History of the Chord of the Diminished Seventh; History of Harmony; History of the Pianoforte and many others. He also wrote two books of Contrapunct-Studien; two books of Canonie Räthsel for four hands on piano; the operas, Lorbeer und Bettelstab, Raüber liebe, and Walpurgis nacht, sacred songs for mixed voices; and several sets of songs.

Wenzel (vĕn'-tsel), Ernst Ferdinand. 1808-1880.

Distinguished German teacher; member of the faculty of Leipsic Conservatory for over thirty years;

intimate friend of Schumann and Mendelssohn. He was a native of Saxony, was born at Waldorf, died at Bad Kösen. While studying philosophy at Leipsic University he had private lessons in piano under Frederick Wieck; in this period his intimacy with Schumann began. When the Leipsic Conservatory was founded by Mendelssohn, Wenzel was appointed teacher of piano, 1843, occupied this post until his death, was very highly esteemed as a teacher. He was a frequent contributor to Schumann's Neue Zeitschrift für Musik.

Werckmeister (vărk'-mī-shtĕr), Andreas. 1645-1706.

German theorist and organist; author of numerous treatises. He was born at Beneckenstein; studied music under his uncles, one an organist at Benungen, the other cantor at Quedlinburg. In 1664 became organist at Hasselfelde, held the post of organist successively at Ellrich, Elbingerode, the castle at Quedlinburg. In 1696 became organist at St. Martin's Church, Halberstadt. Of his musical compositions there is extant only a book of violin pieces with continuo. His writings include the frequently republished Orgelprobe, oder kurze Beschreibung, wie man die Orgelwerke von den Orgelmachern annehmen . . könne, a treatise on intervals; the first treatise on equal temperament; a general instruction book; and much other work. He died at Halberstadt.

Wermann (vär'-män), Friedrich Oskar. 1840-

Contemporary organist, teacher and composer. He was born at Neichen, Saxony; studied in Dresden under Julius Otto, Merkel, Krägen and Friedrich Wieck, later studied at the Leipsic Conservatory. Service as music-director at Wesserling was followed by a period of teaching in the Music School at Neufchatel, in 1868 he was appointed teacher in the Normal School in Dresden, in 1876 became cantor of the Kreuzschule and music-director of the three principal Evangelical churches. Among his compositions are numerous motets, songs, piano studies, the opera Vineta, an organ sonata, a vocal mass, an organ sonata with violoncello, Reformations-Cantate.

Wert (vărt), Jacob van.

His name is also written Jacques, sometimes Giaches, van Wert. He was a famous Netherland contrapuntist who flourished in the Sixteenth Century, a prolific composer, author of numerous books of madrigals, a book of canzonets, and three books of motets. He is supposed to have been born in the Low Countries about 1537, in his childhood went to Italy, in time entered the service of the Court of Novelarro, whilst here was made famous by the publication of a volume of madrigals. At the court of the Duke of Mantua he rose to the post of chapelmaster, for awhile had some connection, probably not official, with the splendid court of the Duke of Ferrara. The exact date of his death is not known, his last volume of madrigals appeared in 1591. He was one of the most renowned musicians of his day.

Wéry (vā-rē), Nicolas Lambert. 1789-1867.

Belgian violinist and teacher. He was born at Huy, Belgium, became member of the military band at Metz, was engaged in teaching at Sedan, whence he made annual visits to Paris for study under the celebrated French violinist, Pierre Baillot, took up residence in Paris, 1822, and for a brief period was conductor of the amateur concerts at Vauxhall. In 1823 he obtained the post of solo violinist in the Royal Orchestra at Brussels, this post he occupied until 1860, at which time he retired on a pension. Also many years he was member of the faculty of the Brussels Conservatory, teacher of the violin in that institution.

Wesley, Charles. 1757-1834.

English organist, teacher and composer; nephew of the great Reverend John Wesley. He was born at Bristol, son of the Reverend Charles Wesley, gave evidence of unusual musical ability at an extraordinarily early age, studied under Kelway and other teachers, excelled as player of organ and harpsichord. He held the post of organist at Surrey, South Street and Welbeck Chapels, served also as organist at Chelsea Hospital and St. Marylebone Church; was author of a set of songs, anthems, a set of six concertos for organ and harpsichord, and other compositions.

Wesley, Samuel. 1766-1837.

Great English organist, zealous exponent of the works of Bach, author of numerous and varied compositions. He was born at Bristol, younger brother of Charles Wesley; like Charles was a youthful prodigy, began lessons at the age of six, at the age of eight produced an oratorio, Ruth; when only eleven published his Eight Lessons for the harpsichord. He studied the violin, his playing on this instrument excited admiration and wonder, became noted for his extemporaneous playing of organ and piano, also became an excellent classical scholar. His career was a brilliant one though interrupted by an accident in 1787, in which he suffered an injury to the skull, and subsequently had to forego work for long periods at a time. Samuel Wesley was an ardent admirer of Bach and labored persistently to make the great master's works better known in England. In 1810, in association with C. F. Horn, he issued an edition of Bach's Well-tempered Clavier. In 1820 was instrumental in bringing forward an English translation of Forkel's Life of Bach. He was author of numerous songs, glees, many pieces for the piano, organ concertos, voluntaries, oratorios, masses, services, anthems, choruses, overtures, symphonies, as well as much other work.

Wesley, Samuel Sebastian. 1810-1876.

Celebrated English composer and organist, son of Samuel Wesley. Samuel Sebastian inherited his father's musical gifts; in his fourteenth year was chorister of the Chapel Royal at St. James, served as organist in various London churches; in 1832 became organist of Hereford Cathedral, of Exeter Cathedral in 1835. From Oxford he received the degree of Doctor of Music, writing for the degree the fine anthem O Lord, Thou art my God. He was organist at Leeds Parish Church, for fifteen years was identified with Winchester Cathedral and School Chapel, for ten years was organist at Gloucester Cathedral. In later life he received a yearly pension of five hundred dollars in recognition of his service at church composer; died in Gloucester in the spring of 1876. Of the rich store of church-music left by

him, mention should be made of a volume of twelve anthems, notable among these The Wilderness and Blessed be the God and Father.

Wesseley (vĕs'-sĕ-lē), Carl Bernhard. 1768-1826.

German musical director and composer. He was born in Berlin; studied under J. A. P. Schulz, in 1788 became musical director at the National Theatre, in 1799 assumed the duties of chapelmaster in the service of Prince Heinrich at Rheinsberg, and occupied this post until the death of the Prince. In 1814 at Potsdam he organized a society for the study of classical music which he conducted a number of years, until his death, at Potsdam in the summer of 1826. He wrote several operas; funeral cantatas for Prince Heinrich and Moses Mendelssohn, was the author of a string quartet, songs and other music; contributed articles on musical subjects to the Allgemeine Zeitung and the Archiv der Zeit.

West, John Ebenezer. 1863-

Contemporary English composer, concert organist and pianist. He was born in London; entered the Royal Academy in 1884; studied organ under Dr. Bridge and composition with Ebenezer Prout; served as organist and choirmaster at St. Mary's, Berkeley Square; accepted in 1891 the post at South Hackney Parish Church. He has written both sacred and secular music, organ music, anthems, evening services, a Te Deum, songs, part-songs, a march for orchestra, overture, and incidental music to Longfellow's King Robert of Sicily.

Westbrook, William Joseph. 1831-1894.

Esteemed English organist, conductor, teacher and composer. He was born in London; died at Sydenham; for nearly forty years was organist at St. Bartholomew's, Sydenham. Under a blind organist named Temple he studied the organ; in 1848 became organist at St. Bartholomew's. Bethnal Green, and took the post at Sydenham in 1851. From Cambridge University he received the degrees of Bachelor of Music and Doctor of Music; for many years was examiner in music in connection with the College of Preceptors and the London College of Music; for thirteen years

was conductor of the South Norwood Musical Society. He made numerous arrangements for the organ and wrote text-books for this instrument; was author of many organ-pieces; services; anthems; the oratorio, Jesus; the cantata, The Lord is My Shepherd; composed songs, madrigals and other work.

Westlake, Frederick. 1840-1898.

English pianist and composer; attained distinction as teacher; was professor at the Royal Academy of Music. He was born at Romsey, England; became a pupil of the Royal Academy of Music, sub-professor of this institution in 1860, was later associate; in 1863 rose to full professorship. Both as player and teacher he won success. He was the author of a number of compositions; songs and part-songs; a duo concertante for piano and violoncello; a mass in E flat; hymns; a Kyrie and Gloria with orchestra; and other work. Sterndale Bennett's edition of Bach's Forty-eight Preludes and Fugues was completed by Mr. Westlake. He died in London late in the winter of 1898.

Westmeyer (vĕsht'-mī-ĕr), Wilhelm. 1832-1880.

German composer; author of the Kaiser Overture that is performed by the united military bands of Vienna every year on the birthday of the Austrian Emperor. Westmeyer was born at Iburg, Prussia; died at Bonn. He studied at the Leipsic Conservatory, later was a pupil of Lobe, devoted his attention to composition; was author of the two operas, Amanda, and Der Wald bei Hermannstadt; wrote songs, quartets and symphonies.

Westmoreland, John Fane. 1784-1859.

English Earl, noted for the part he played in establishing the London Royal Academy of Music, devoted to music, and author of a number of compositions. He succeeded to the title on the death of his father in 1844, was better known to the musical world under the name of Lord Burghersch. London was his birthplace; he entered the army and saw active service in various campaigns, held the post of envoy at Florence, served as ambassador at Berlin and later at Vienna, in 1855 retired from public life. He was always fond of music,

attained considerable excellence as a violinist, in Cambridge studied music under Charles Hague, was a pupil of Zeidler in Berlin and Mayseder in Vienna. His compositions include songs, madrigals, hymns, two anthems, a grand mass and other church-music; an English opera, Catherine; six Italian operas, Bajazet, Il Torneo, Fedra, L'Eroe di Lancastro; Il Ratto di Proserpina, Lo Scompiglio teatrale. He was especially noted for his untiring efforts in behalf of the Academy of Music, and after its establishment was accomplished continued zealously to further its interests while acting in the capacity of president.

Westphal (vĕsht-făl), Rudolph Georg Hermann. 1826-1892.

German philologian, lecturer and teacher; author of a number of works on the rhythm and music of the ancients. He was born at Oberkirchen, Lippe-Schaumburg, and died at Stadthagen. At Marburg he pursued his studies, at Tübingen qualified as lecturer, taught at Breslau, Jena and Livland; in 1875 became professor at the Katkoff Museum, Moscow; in 1880 again took up residence in Germany. Riemann says Westphal's real field was ancient rhythm and metre; in the theory and history of ancient music his "bold method of combination and interpretation has, unfortunately, introduced great confusion." In connection with Rossbach he published Metrik der griechischen Dramatiker und Lyriker; published Die Fragmente und Lehrsätze der griechischen Rhythmiker, System der antiken Rhythmik, Geschichte der alten und mittelalterlichen Musik, Theorie der neuhochdeutschen Metrik, Die Elements des Musikalischen Rhythmus mit Rücksicht auf unsere Opernmusik, Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach, and other works.

Westrop, Henry John. 1812-1870.

English composer, organist and violinist; born at Lavenham, Suffolk, England; began his professional career at an early age, made a public debut at the theatre in Sudbury when he was only thirteen, appearing as violinist, vocalist and pianist. The only regular instruction he ever had was under a teacher at Norwich by the name of Petit. As organist he

served at St. Stephen's, Norwich, at Little Stanmore, at Fitzroy Chapel; from 1834 till the time of his death held the post of organist at St. Edmund's, London. In the orchestra of the Italian Opera and of the Philharmonic Society he played the violin for a time, became member of the Philharmonic Society. He was esteemed as a teacher; was author of two piano quintets, sonata for piano and violin, quartets, and other work.

Wexschall (vex'-shäl), Frederick Forkildsonn. 1798-1845.

Danish violinist and teacher; born at Copenhagen, and died in that city. As a violin-player he rose to some eminence; studied under Spohr, held the place of soloist in the Royal band at Copenhagen, and as a teacher was highly esteemed. The important Danish composer, Niels Wilhelm Gade, studied under him.

Weyse (vī'-zē), Christoph Ernst Friedrich. 1774-1842.

Distinguished Danish composer, who wrote both sacred and secular music; will long be remembered in Denmark for his collection of one hundred romances. He was born at Altona, and died at Copenhagen. His early musical training was received from his grandfather, cantor at Altona. He later studied in Copenhagen under Schultz, by whom he was recommended for organist at the Reformed Church. After serving here he filled the post of organist at the Church of Our Lady. Weyse was noted for his improvisations. Among his most important church compositions are a Miserere, Den Ambrosianske lovsang, hymns and thirty large cantatas. His pieces for the piano were highly regarded; he wrote carols, overtures, a symphony, several operas, the opera, Sovedrikken, notably successful.

Whelpley, Benjamin Lincoln. 1865-

American musician; born at Eastport, Maine. He studied music under B. J. Lang and others in Boston, in 1890 under E. M. Delaborde in Paris. He has since lived in Boston, as teacher and organist of the South Congregational Church and of the Cecilia Society. He has composed piano-pieces and songs.

White, Alice Mary Meadows. See Smith, Alice Mary.

White, John. 1855-

American organist and composer; born in Springfield, Mass.; studied under Dudley Buck for a few years and then went to Berlin, where he continued his study of organ and counterpoint with August Haupt. Later he studied composition with Rheinberger in Munich, and toured Germany, giving organ concerts. He has held the position of organist at St. Francis Xavier, New York, and of organist and choirmaster of the Church of the Ascension, though the greater part of his life has been spent in Munich, studying and composing. His compositions are mostly sacred music.

White, Maude Valerie. 1855-

Composer of many popular songs; born at Dieppe, of English parents. After some study in harmony and composition under W. S. Rockstro and Oliver May she entered the Royal Academy of Music, London, where her teacher in composition was Sir G. A. Macfarren. In 1879, after three years at the Academy, she won the Mendelssohn scholarship. Ill health caused her to visit South America in 1881, but upon her return in 1883 she completed her studies at Vienna. Previous to her departure, a portion of a mass of hers had been performed at a Royal Academy Students' Orchestral concert. Since 1883 she has lived in London. She has composed fourteen piano-pieces, violin and cello-pieces, but her great work is in her songs. She ranks among the first of song composers. Those which are considered the best are set to the words of Herrick and Shelley, particularly music to the latter's Promethus Unbound, which is entitled My Soul Is an Enchanted Boat. Best known are To Mary, Absent Yet Present, The Devout Lover, Ye Cupids, When Passion's Trance, To Blossoms, To Daffodils, A Widow Bird, To Music, Ophelia's Song, Ave Maria, So We'll Go no more a-Roving, Did One but Know. Miss White has written some delightful German and French songs, among which are music to Heine's Wenn ich in deine Augen seh and Im wunderschönen Monat Mai, to Victor Hugo's Chantez, chantez, jeune Inspirée and Heureux qui peut aimer, also a beautiful setting of Schiller's Ich habe gelebt und geliebt.

White, Robert.

English organist and composer. Very little authentic information as to his life can be obtained. He lived in the middle of the Sixteenth Century, and he was organist at Ely Cathedral from 1562 to 1567. He was organist of Westminster Abbey in 1560 and in 1570, but the Westminster registers make no record of him. He was a man of note in his day and his compositions were highly esteemed. Only three of his works have been printed, The Lord Bless Us, published in Bernard's Collection; Lord, Who Shall Dwell, in Burney's History of Music, and O, Praise God in His Holiness, in Burns' Anthems and Services. In Christ Church, Oxford, The Royal British Museum, and the Music School library, Oxford, are to be found his manuscript compositions.

Whiting, Arthur Battelle. 1861-

Well-known pianist, composer and teacher of New York City, who has emphasized the appreciation of music as a necessary part of a liberal education. Through his influence a series of eight concert lectures or expositions of classical and modern chamber-music have been instituted at Harvard and Princeton. Though heartily approved by the authorities of Amherst, University of Pennsylvania, Cornell, Yale and Williams, they have not as yet secured the necessary funds for the course. These lectures have been free and attendance has been voluntary, though restricted to under-graduates. The aim of the series is to interest the hearer in the biography, history and thematic and poetic construction of the compositions taken up, and then to proceed to the performance in regular recital form. The course has been enthusiastically attended and it is to be hoped that other colleges will include it in their curriculum. Mr. Whiting is a nephew of G. E. Whiting, organist and composer, and in fact his whole family are musical. Born in Cambridge, Mass., his first public appearance was made in Boston at the age of nineteen. His instruction has been of the best, W. H. Sherwood having been his master on the piano, J. C. D. Parker in harmony, and George W. Chadwick in the higher grades of composition. In 1883 he went to Munich, where he studied under Rheinberger. Returning to America he took up his residence in Boston, but for the last few years he has lived in New York City. His early works are chiefly instrumental and orchestral and include piano, violin and cello compositions, also church-music. Later compositions include a suite in G minor for string orchestra and horn quartet; a violin sonata; and a wonderful fantasia for piano and orchestra in B flat minor. Being a prominent teacher and able performer on the piano, most of his compositions are for that instrument. A recent setting of Oliver Herford's cycle of poems, entitled Floriana, has been very successful, and a setting of some of Kipling's Barrack-room Ballads shows exquisite expression.

***Whiting, George Elbridge. 1842-**

American musician, who occupies a prominent position, especially as organist and organ composer. He was born at Holliston, Mass., and is a brother of Amos Whiting, from whom he received instruction at an early age. Following his advice he gave up the piano for the organ and made rapid advance, at the age of thirteen playing in a concert at Worcester, Mass. Three years later he succeeded Dudley Buck as organist of the North Congregational Church at Hartford. He became influential in musical circles there and founded the Beethoven Society In 1862 he went to Boston, where he became organist in various churches. Wishing to continue his studies he placed himself under G. W. Morgan of New York, for a while, then went to Liverpool to study under the famous organist, Best, who considered him competent to take his place. Returning to America, Whiting accepted the position of organist of St. Joseph's Church, Albany. The soprano in the choir at that time was the famous Emma la Jeunesse, afterwards known as Albani. After a three years' engagement he went to Boston as leader at King's Chapel. In 1872 he completed his studies in Berlin by a course of harmony under Haupt, and orchestration under Radecke. Returning to Boston he became concert organist at Music Hall in 1874 and was also placed in charge of the organ department of the New England Conservatory. This latter position he left between 1878 and 1882, when he went to Cincinnati to be

principal organ instructor at the newly established College of Music. He also had charge of the great organ of the Music Hall, where several May Festivals were given during his stay. Returning to Boston he resumed his position at the Conservatory, which he held until 1897, when he resigned. He has instructed many of the leading organists of the country. For years he has been organist and director of the Church of the Immaculate Conception. As an organ composer Mr. Whiting holds the first place in the country. He has mastered the Gregorian tones. His church-music, both vocal and instrumental, is good and includes four masses and a Te Deum. Of his cantatas, the best are The Tale of the Viking, Henry of Navarre and the March of the Monks of Bangor. Others are Dream Pictures, Midnight, and some in manuscript. A one-act Italian opera, Lenore, is his latest work of the kind. For orchestra he has written a symphony, an overture and a piano concerto.

Whitney, Myron W. 1836-

Well-known American basso, whose best work has been done in oratorio and concert-singing. He was born at Ashby, Mass., and at sixteen years of age went to Boston, where he studied under E. H. Frost for six years. He made his first appearance in The Messiah, given by the Handel and Haydn Society. After singing in concerts for ten years he went to Italy and placed himself under Vannuccini at Florence, later studying in London under Randegger. He then made a tour of Great Britain and won a name for himself in the role of Elijah at a Birmingham Festival. His success increased, and in 1876 he returned to America, where he has since remained. He was the only soloist at the opening of the Centennial Exhibition in 1876. His reputation in this country is unexcelled; possibly he is best known through his work in May Festivals in the principal cities and in the two seasons he traveled with the Thomas Orchestra. Mr. Whitney retired from the stage several years ago and has since taught singing in Boston.

*** Whitney, Samuel Brenton. 1842-**

Celebrated American organist; born in Woodstock, Vermont. After studying music in his native town he went to New York, where he placed himself under Carl Wells. Returning to Vermont, he became organist and director of music in Christ Church, Montpelier. After four years there he held a similar position at St. Peter's, Albany N. Y., then at St. Paul's Church, Burlington, Vermont. In 1870 he again took up his studies, this time under Professor John K. Paine, of Harvard University, studying organ, and piano composition and instrumentation. In 1871 he became organist and choirmaster of the Church of the Advent, Boston, which position he still holds. Here he introduced the English Cathedral service and the choir has become celebrated under his direction. He has also been conductor of many choral societies, in and around Boston, and has become identified with liturgical music, vested choirs, and a reverent performance of church-music. He was for a time a teacher of organ and lecturer in the New England Conservatory of Music, where he established for the first time a church-music class, in which not only the vocal pupils were taught how properly to interpret sacred music but the organ pupils as well were instructed as to the management of the organ in church-music. He has written much church-music, also piano and miscellaneous works. Among his compositions are a trio for piano and strings, many solos, and arrangement for both piano and organ. A processional has become famous in London, as in this country, and it and others have been republished there. His hymn, The Son of God Goes Forth to War, has become world-famous. Mr. Whitney is first vice-president and one of the organ examiners of the American College of Musicians, a founder of the American Guild of Organists, as well as one of the executive committee of the New England Chapter of the same.

*** Whittemore, Harry Chase. 1877-**

Pianist and teacher; born at Goffstown, New Hampshire. His first teacher was Edwin T. Baldwin; then he studied under Arthur Foote and Samuel B. Whitney, and during 1905 and 1907 with Isidor Philipp, in Paris, France. Since 1894 he has been organist and choirmaster at Grace Church, Manchester, New Hampshire,

and since 1902 he has conducted the annual festivals of the New Hampshire Choir Guild. During 1902 and 1903 he was secretary of the New Hampshire Music Teachers' Association. He was one of the organizers of the Manchester Choral Society. He is a very successful teacher, and is also a concert pianist well known for his excellent playing.

Wichtl (vĭkht-'l), Georg. 1805-1877.

Bavarian violinist and composer; born in Trostberg. He studied violin in Munich, where he played in the Isarthor Theatre. Later he was first violinist in the Court band of the Prince of Hohenzollern-Hechingen of Silesia; then Royal music-director of the court, and in 1863 retired and lived the rest of his life in Breslau and Bunzlau. His compositions comprise an opera, instructive pieces for violin, violin concertos, symphonies and overtures, a mass, an oratorio, songs, etc.

Wickede (vĭk'-ĕ-dĕ), Friedrich von. 1834-

Wickede is best known as a writer of songs, which have received much praise. He has also composed an opera, Ingo; an overture, Per Aspera ad astra; piano-pieces and a funeral march for Emperor Wilhelm I. He was born at Dömitz-on-Elbe. He was at one time an army officer and then a postoffice official, and has lived at various times in Leipsic, Hamburg, Mannheim and Munich. He studied with J. Vieth, and has devoted his leisure time to musical pursuits.

Wickmann (vĭk-män), Hermann. 1824-

Born in Berlin, October, 1824. His father was the sculptor, Ludwig Wickmann. He studied music at the Royal Academy of Berlin and later with Spohr, Mendelssohn and Taubert. In 1857 he became director of the Musical Society of Bielefeld, but soon resigned and lived for some time in Italy for his health; later he returned to Berlin. He composed a number of symphonies, quartets, trios and sonatas for piano and for piano and violin; psalms and songs.

Widor (vē-dôr), Charles Marie. 1845-

Organist and composer of rising importance; born in Lyons, where his father, an Alsatian of Hungarian descent. He studied organ under

Lemmens, and composition under Fétis at Brussels, and at fifteen was made organist of St. François, Lyons. He steadily gained fame through his concerts, and in 1869 was appointed organist at St. Sulpice, Paris, which position he still holds. In 1890 he succeeded César Franck as professor of organ-playing at the Paris Conservatory, later also teaching counterpoint, fugue and composition. For many years he was musical critic for the paper l'Estafelte, using the pen name of Aulétès. He was also director of the society La Concordia. He visited England in 1888 to conduct his Walpurgis Night music for chorus and orchestra at a Philharmonic concert. He has also composed a beautiful ballet, La Korrigane; music to Conte d'Avril; also to Les Jacobites; lyric drama, Maître Ambros; three pantomimes; a mass for two choirs and two organs; 112th Psalm, with orchestra and organ; two symphonies; ten organ symphonies; Gothique, a concerto for violin, cello and piano; and many organ sonatas.

Wieck (vĕk), Friederich. 1785-1873.

Renowned German piano instructor, the father and teacher of Clara Wieck Schumann, Marie, Alwyn and Gustav Wieck. He was born at Pretzsch, in Saxony, in 1785; studied theology at Wittenberg, but turned his attention to music, establishing a piano factory and a music store at Leipsic, and finally devoted himself entirely to teaching. He was eminently successful as a teacher, using a rational method of his own. Among his pupils, who by their brilliant performances won him his reputation as a teacher, were R. Schumann, H. von Bülow, Merkel, Spindler and Anton Kraus. His publication, Klavier und Gesang, contains much of his theory and method of instruction. He also published some studies and dances for the piano, exercises in singing and edited a number of classical piano works, which were published anonymously. About 1840 he moved from Leipsic to Dresden, where he resided until his death in 1873. Here he gave vocal as well as instrumental lessons and was active in all musical circles.

Wieck, Marie. 1835-

Daughter of the celebrated Friederich Wieck, and sister of Clara

Schumann. She was born in Leipsic. Although surpassed by her more brilliant sister, Marie Wieck has won fame as a pianist. She was appointed Court pianist to the Prince Hohenzollern in 1858, visited England in 1864, givng performances in London. She has been a successful teacher of piano and singing; has written some very excellent piano-pieces and a number of songs, and edited several of her father's works. Most of her life has been spent in Dresden.

Wiederkehr (vē'-dĕr-kār), Jacob Christopher Michael. 1739-1823.

Composer of instrumental music; born in Strasburg in 1739. He studied under Richter; went to Paris where he lived the rest of his life, and was known as cellist, bassoon and trombone player in various theatres. For eight years he was a professor of singing at the Conservatory. His compositions are quartets and quintets for strings, quintets for wind-instruments and piano, piano trios, and sonatas for violin.

Wiegand (vē'-gänt), Josef Anton Heinrich. 1842-1899.

A much esteemed bass and opera singer. Born in the Odenwald at Frankisch-Crumbach. While following mercantile pursuits in England, Constantinople and Paris, he studied music, and in 1870 appeared in opera at Zurich. From there he went to Cologne, to Frankfort, where he met with great success, and then toured America with the Adams-Pappenheim Company. Other appearances in various roles were in Leipsic, in Court Opera of Vienna, in Hamburg, Bayreuth, Berlin and London. He died in Frankfort.

Wiegl (vē gĕl), Josef. 1766-1846.

Dramatic and church composer, whose works attained great popularity; born at Eisenstadt, Hungary. After studying with Sebastian Witzig, choirmaster of Korneuburg, he received instruction of Albrechtsberger and Salieri, who took great interest in him, and until 1790 employed him as assistant conductor at the National Court Theatre. When sixteen he wrote his first opera, Die betrogene Arglist, which at Gluck's recommendation was produced and brought him the patronage of Emperor Joseph. His next attempt at dramatic composition was the Italian opera, Il Pazzo per forza, which proved successful. In 1792 he became composer to the Opera, and was later made chapelmaster and conductor. In 1807 and 1815 he was invited to compose for La Scala at Milan, and produced there the operas Cleopatra and Il Rivale di sè Stesso. In 1823 he resigned his positions at the Opera, and in 1872 became Vice-Court chapelmaster, in which position he wrote only church-music. Up to the time of his receiving this appointment he had written over thirty German and Italian operas and about twenty ballets. Among these the most popular was Die Sweitzer Familie, produced in Vienna in 1809, which is still played. Other particularly popular operas were Nachtigale und Rabe; L'Uniforme; Das Waisenhaus and Der Bergsturtz. He wrote two oratorios, La Passione di Gesù Cristo, and La Resurrezione, besides many cantatas, masses, graduals and offertories, and minor secular music.

Wieniawski (v'yā-nē-äf'-shkĭ), Henri. 1835-1880.

Famous violinist; born in Lublin, Poland, July 10, 1835. Recognizing her son's talent, his mother took him to Paris when he was eight years old and entered him in the Conservatory as a pupil of Clavel; the next year he was in Massart's advanced class, and when eleven years old won first prize for violin-playing. He returned to Russia and won recognition as a violin virtuoso by his appearances in concert at St. Petersburg and Moscow. In Paris in 1849 he pursued his studies under Colet at the Conservatory. In 1860 he was appointed Imperial chamber violinist at St. Petersburg after a series of concert tours with his brother Joseph through all the principal cities of Europe. In 1872 with Anton Rubinstein he came to the United States and was so enthusiastically welcomed that he continued his concert tour alone after Rubinstein's return to his own country. He was called to Brussels in 1875 to fill Vieuxtemps' place at the Conservatory, and held this position for two years, until Vieuxtemps was able to resume teaching. He then continued his tours until health failed him. He died in Moscow, March 31, 1880.

Wieniawski

Wieniawski wrote much concert music for the violin, notably a famous polonaise. Most of his work remains in manuscript. Those published are two concertos, several fantasias, salon pieces and violin studies.

Wieniawski, Joseph. 1837-

Distinguished pianist, brother of the famous violinist, Henri Wieniawski. He was born in Lublin, Poland. When ten years old he entered the Paris Conservatory studying with Zimmermann, Le Couppey, Marmontel and Alkan. Later at Weimar he was a pupil of Liszt and of Marx at Berlin. In Russia, with his brother, he gave a series of concerts and then returned to Paris, where he lived a number of years. In 1866 he was in Moscow, a teacher in the Conservatory. He then established a new piano school in Moscow. Wieniawski finally settled in Brussels as a teacher in the Conservatory. He has appeared frequently on the concert stage and is quite as well known and distinguished throughout Europe as was his brother, Henri. He has composed much piano-music, a number of waltzes, mazurkas, études and sonatas; two overtures for orchestra; a string quartet; polonaise for piano and violin; sonata for piano and cello. His style resembles both Chopin and Schulhoff.

Wieprecht (vē'-prĕkht), Wilhelm Friedrich. 1802-1872.

An inventor of musical instruments; born in Ascherleben. With Moritz, an instrument-maker, he invented the bass-tuba in 1835; in 1839, in conjunction with Skorra, the bathyphon, a bass-clarinet; the piangendo, for brass instruments; and improved the contrabass bassoon. He also claimed to have been the inventor of bugle horns with valves but Sax proved his invention of the saxhorn to be of earlier date than that of Wieprecht's. Wieprecht was famous in Dresden and Leipsic as a trombone player, in Berlin as first violinist in the Court Orchestra, and finally as director general of all the Russian military bands, which post he held until his death in Berlin.

Wihan (vē'-hän), Hans. 1855-

Born in Politz, near Braunau. He has won distinction as violoncello player in the famous Bohemian String Quartet. He is master of his instrument and shows great individuality in his interpretation. Although the founder of this quartet, he did not become an active member until after the original cellist resigned, owing to ill health. He has held many important appointments, among them professor of cello at the Mozarteum, Salzburg, solo cellist in the Court Orchestra of Munich and professor of cello at Prague Conservatory, where he was once a pupil. The other members of the Bohemian String Quartet, Hoffman, Suk and Nebdal, were his pupils at the Prague Conservatory.

Wild

*** Wihtol (vē'-tôl), Joseph. 1863-**

Born at Wolmar, Livonia. His first study of music was at Mitau. From 1881 to 1886 he studied at the St. Petersburg Conservatory under Johansen for harmony and Rimsky-Korsakov for composition and instrumentation. At his graduation he won the gold medal. He immediately devoted himself to teaching and in 1899 was made professor at the Conservatory. His compositions steadily gained in excellence and include a symphonic picture, La Fête Lhigo; a dramatic overture for orchestra; an E minor symphony, the Bard of Beverin, for chorus and orchestra; also many piano-pieces and male choruses. Many of his works are based on popular themes with which he was familiar in youth, while others are in his collection of folk-melodies.

Wilbye (wĭl-bĭ), John.

Composer of the Sixteenth and early Seventeenth Century. Little is known concerning his life except that he lived in London and was a teacher in Austin Friars. He was famous as a writer of madrigals. His first set contains thirty compositions; the second is for three, four, five and six voices and violin accompaniment, containing in all thirty-four. He contributed two madrigals to Leighton's Tears and Lamentations. The Musical Antiquarian Society has reprinted these works of Wilbye's. The originals bear the dates 1598 and 1609.

Wild (vēlt), Franz. 1792-1860.

Well-known German tenor; native of Hollabrunn, Lower Austria, who as a lad possessed a pure, true voice.

His schoolmaster, Blacho, prophesied his brilliant future. He began his career in a monastery choir near Vienna, was promoted to the Court chapel, then sang in the choruses of various theatres, and soon was given small solo parts. In 1810 he entered the services of Prince Esterhazy at Eisenstadt under Hummel. In 1811 he broke his engagement with Esterhazy and became soloist in the Theatre an der Wien, Vienna. His success was now assured and he appeared in various German and Austrian cities, in Paris and London. In 1829 he settled in Vienna, and in 1845 made his last appearance on the stage. The remainder of his life was spent in and near Vienna, singing at small gatherings of musicians and in churches. He died in 1860 at Ober Döbling.

***Wild, Harrison M. 1861-**

Well-known organist and conductor; born at Hoboken, New Jersey, March 6, 1861; his parents were musical, his father playing both violin and cello. He began music study at nine, and with the exception of a year at Leipsic, where he studied organ under Rust, theory under Richter, and piano under Zwintscher and Louis Maas, his musical education was received in Chicago, his teachers in that city being Arthur J. Creswold and Clarence Eddy for organ and Emil Liebling for piano. Since the age of fifteen he has been active as an organist, holding positions at Ascension Episcopal Church, then for a year at Memorial Baptist, and for thirteen years at Unity Church, where he gave over two hundred recitals. Since 1898 he has been organist of Grace Episcopal Church, where the high order of his service playing and his artistic rendering of works from all schools have brought him into great demand as a teacher. Although then the youngest of Chicago's prominent organists, he was chosen to give the opening concert on the Auditorium organ in 1891, and in 1893 to give three recitals at the Columbian Exposition. For ten years he has been conductor of the Apollo Musical Club, Chicago, for six years of the Mendelssohn Club, Chicago, a male choral society, and for three years of the Mendelssohn Club at Rockford, Illinois, an organization of women's voices. He

is Dean of the Western chapter of the American Guild of Organists. Mr. Wild is also a good pianist. Personally he is unassuming and courteous, with a vein of quiet humor, and during his thirty years' work in Chicago has made many friends and admirers.

Wilhelm (vēl'-hĕlm), Carl. 1815-1873.

Born at Schmalkalden. He studied under Bott and Spohr at Cassel and André and Aloys Schmitt in Frankfort. He was appointed director of the Liedertafel at Krefeld, and among other songs and choruses composed the music for the famous "Wacht am Rhein." The words were Max Schneckenberger's. During the war of 1870-1871 this was popularized, and became one of the national songs of Germany. For this work alone Wilhelm has been celebrated and will always have a place in German musical history. In 1871 he was granted a yearly pension as a mark of gratitude and esteem, and Empress Augusta presented him a gold medal.

Wilhelmj (vēl-hĕl'-mē), August. 1845-1908.

One of the first violinists of his day. Born at Usingen, Nassau, September 21, 1845. He appeared in one of Haydn's quartets when eight years old, the following year on the concert stage alone, and in 1856 won great applause at the Court Theatre of Wiesbaden. He was during this time playing under the direction of Conrad Fischer. From 1861 to 1864 he studied under Richter and Hauptmann at the Leipsic Conservatory and then went to Wiesbaden for Raff's instruction Liszt, recognizing his ability, introduced him to Ferdinand David, the great violin teacher, under whom Wilhelmj continued his studies. He is considered David's greatest pupil. He appeared at the Gewandhaus concerts while studying at the Conservatory, and after leaving there traveled through Switzerland in 1865, Holland and England in 1866, then through Russia, France, Italy and Belgium. In 1869 he appeared in all the musical centers of Great Britain, then in Scandinavia, Germany and Austria. One of his greatest triumphs was made in the United States. He came here in 1878 and remained for four years,

being received with great enthusiasm wherever he played. He continued his European tours until 1892, when he settled in London as professor of violin at the Guildhall School of Music. Wilhelmj has done much for the development of orchestral music and concerts in England He introduced to the London public Hans Richter, and even persuaded Wagner to act as conductor for the great Wagner Festival held at Royal Albert Hall in 1877. He had little time for composition and his only published works are Hochzeits Cantata; a violin concerto; a few instrumental solo pieces, a number of transcriptions from Bach, Chopin and Wagner for violin; and songs.

Wilhem (vēl-ăn), Guillaume Louis Bocquillon. 1781-1842.

Born in Paris in 1781; was the son of an army officer and at an early age was placed in military service. While still a young man, however, he withdrew from the army to devote himself to the study of music. He was a student at the school of Liancourt and then for two years at the Paris Conservatory. He afterwards became a teacher in the military school of St. Cyr, and in 1810 was appointed to a like position at the Lycée Napoléon, which was later known as the Collège Henri IV. This last position he held the rest of his life. About 1815 he became interested in the method of teaching singing in the schools of Paris, and in 1819 was chosen to create a system of music instruction for the primary schools of Paris. His system of organization of classes met with great success, and his energy and devotion to the cause had such an effect upon the school work as still to be felt, though his method has gone out of use. Aside from his school teaching he gave instruction to hundreds of people who could only devote a share of their time to music and out of these classes grew the famous Orphéon; the performances given by this great chorus were remarkable and reflected great credit upon Wilhem. The Orphéons all over France today testify to his lasting influence. Wilhem was in 1835 made a Chevalier of the Legion of Honor, and the same year became director-general of all the municipal schools of Paris. He wrote many

choruses and songs for the Orphéons and published an extensive collection of choruses; a guide to his method of elementary class instruction in singing; a manual of singing for use in schools; and other didactic works. John Hullah adapted Wilhem's books for English use. He died in Paris.

Wilhorski (vēl-hôr'-shkĭ), Count Matvei Jurjevitch. 1787-1863.

Director of the Imperial Russian Musical Society of St. Petersburg. His large and well-selected library is now in the St. Petersburg Conservatory and his fine Stradivari cello is owned by his friend, Carl Davidoff. He was an excellent cellist, a pupil of Romberg. Wilhorski was born in Valhynia and died in St. Petersburg, where he spent the greater part of his life. He was a brother of Michail Jurjevitch, an able composer.

Wilke (vēl'-kē), Christian Friedrich Gottlieb. 1769-1848.

Organist and an authority on organ building. He was born in Spandau and held the position of organist there in 1791, then in Neuruppin, in 1820 was Royal musical director, and the next year was given a government commission for the building and inspection of organs. He published a number of works on the subject of organ-playing and organ-building.

Willaert (wĭl'-lărt), Adrian. 1480-1562.

Authorities differ as to the date and place of his birth, but it is generally believed to have been in 1480 at Bruges, Flanders. He entered a law school in Paris, but later gave up this study for that of music, Jean Mouton and Josquin Deprés were his teachers. In 1516 he went to Rome, but received no appointment there. He had begun his work of composition before this date, for it is recorded he found there a motet of his own being performed, but credit for its composition given to another. After living for a time at Ferrara, then at the Court of Ludwig II. of Bohemia and Hungary, he was appointed chapelmaster of St. Mark's, Venice. Willaert is considered the founder of the Venetian school of composition. He established a school in Venice which under his guidance and inspiration produced such distinguished musicians as Constanzo

Porta, Cypriano di Rore, Andrea Gabrieli and the great theorist, Zarlino. Willaert stamped his individuality upon the music of his time by his method of writing for two choirs, suggested to him by the two organs of St. Mark's. He was a prolific composer and a great number of his works are extant, among them several books of motets, a book of five masses, many collections of vesper psalms, madrigals, etc., and several single compositions may be found in collections published by his contemporaries. Willaert died in Venice.

Willent-Bordogni (vē-yäṅ bôr-dōn-yē), Jean Baptiste Joseph. 1809-1852.

Born in Douai; studied in Paris under Delcambre and became a bassoon-virtuoso. He played in London at the Italian Opera and in Paris at the Italian Theatre. With his wife, who was Bordogni's daughter, he traveled in America and elsewhere, and then settled for a time in Brussels, where he taught in the Conservatory. In 1848 was appointed bassoon teacher in the Paris Conservatory. Willent has composed a number of pieces for bassoon, for bassoon and clarinet, bassoon and oboe, and produced two operas, Le Moine, and Van Dyck.

Willing, Christopher Edwin. 1830-

English organist and chorister. He was at one time a chorister of Westminster Abbey and then assistant organist, and at the same time sang in the chorus at the Concert of Ancient Music and the Sacred Harmonic Society. In 1847 he was organist at Her Majesty's Theatre; the next year organist and director of music of the Foundling Hospital. In 1860 he accepted the post of organist and director of music at All Saints' Church. He has also conducted the festivals for the St. Alban's Choral Union.

Willis, Richard Storrs. 1819-

American composer; born in Boston; brother of Nathaniel P. Willis. During his college life at Yale he was president of the Beethoven Society, for which he wrote orchestral works and choruses. After his graduation in 1841 he went to Germany, where he studied harmony and musical form under von Wartensee in

Frankfort-on-the-Main, and counterpoint and instrumentation under Hauptmann in Leipsic. He formed a friendship for Mendelssohn, who revised his composition. Returning in 1847 to New York he contributed to the press and later edited The Musical Times which afterwards consolidated with The Musical World, also founded a magazine, entitled Once a Month. Later in life he went to live in Detroit, Michigan. His compositions include much vocal music, church chorals, student songs, miscellaneous lyrics, a collection of patriotic songs called Waif of Song. He published Our Church Music and a volume of lyrics, Pen and Lute.

Willmann (vĭl-măn), Caroline.

Singer and pianist; daughter of Maximilian and Madame Tribolet Willmann. She sang with her mother in concert in Cassel in 1811, but had before that won much applause as a pianist. After her mother's death she sang in Pesth, and a few times in Court Opera in Vienna, and when her voice gained more power she was engaged as prima donna at Breslau, where she became very popular as singer and actress. She continued on the stage until 1825, assuming several roles in Elvira, Queen of Night, etc., with varying success. Her last appearance was in Berlin and after that no record of her can be found.

Willmann, Magdalena.

One of the interesting Willmann family; a daughter of Maximilian Willmann; born at Forchtenberg. She was the possessor of a beautiful contralto voice, and this with her pleasing person, fine technique, exquisite taste and grace as an actress made her one of the most gifted singers of her time upon the stage. She made concert tours with her father and sister, Madame Hüber-Willmann, then sang in Venice in opera, in concert at Gratz, again toured Germany and appeared in Imperial Opera in Vienna. In 1799 she was married to Galvani and afterwards appeared but a few times under the name of Madame Willmann Galvani. Authorities do not agree as to dates of her birth and death, but she was probably born about 1770 and died either in 1801 or 1811. Magdalena Willmann was admired and courted by Beethoven.

Willmann, Maximilian.

Famous violoncellist; born about 1745 in Forchtenberg, Hohenlohe. Willmann was a member of the Bonn Electoral Orchestra. His two daughters were also musicians of some distinction, Marie a pianist and Madame W. Galvani a contralto singer.

Willmann, Madame Tribolet. -1812.

Wife of Maximilian Willmann. She was an opera singer and appeared first in Vienna, where she met with great success and was engaged there for a number of years. In Hamburg in 1801 she delighted her audiences in the Theatre an der Wien, at Vienna, two years later, and then in 1804 in Munich she was enthusiastically received. Next she joined the Opera in Cassel and then retired and sang only in concerts for a time. Her last concert was given in Munich in 1812. Madame Willmann was the daughter of Tribolet, a professor of French in the University at Bonn. She appeared only in concert until after her marriage and then traveled with her husband and his daughter Magdalena until her debut as an opera singer in 1795. She was on her way to Vienna, where her husband was seriously ill, when she died; his death took place shortly after hers.

Willmers (vĭl'-mers), Heinrich Rudolf. 1821-1878.

Born in Berlin; received his musical education at Weimar under Hummel and at Dessau under Friedrich Schneider. When seventeen years of age he appeared on the concert stage as pianist. As a matured musician he showed remarkable technical skill and was in demand for concert tours for about fifteen years. In 1864 he settled in Berlin as a professor at the Stern Conservatory, but ill health obliged him to resign this position in 1866 and he went to his former home in Vienna, where he died in 1878. Willmer published a number of works for piano, among them brilliant solos, a sonata for piano and violin; études and fantasias.

Wilm (vĭlm), Nicolai von. 1834-

Composer of vocal and instrumental works, the best known being a sextet for strings, and a piano-piece for two and four hands. Others of his many compositions are pieces for harp, songs, part-songs, choruses for male voices, and motets. Wilm was born at Riga, studied in the Leipsic Conservatory; became assistant director of music at the Riga City Theatre, and in 1860 was made a teacher of piano and theory at the Imperial Nicolai Institute of St. Petersburg, Russia, where he remained for fifteen years. He then retired and went to Dresden and later to Wiesbaden to live.

Wilms (vĭlms), Jan Willem. 1772-1847.

Born in Witzhelden; the son of an organist and teacher, and followed his father's career as a teacher of music for a number of years in Amsterdam, but is best known for his compositions. His published works include a violin sonata, a string quartet, a flute concerto, piano trios and piano concertos. Wilms also won some distinction as a pianist and flutist and was a member of several Dutch musical societies. He died in Amsterdam.

Wilsing (vĭl'-zĭng), Daniel Friedrich Eduard. 1809-

Composer and music teacher of Berlin; born at Hörde, Westphalia. He was organist in one of the Protestant Churches at Wessel from 1829 until 1835, when he went to Berlin, where he lived a studious life. His De Profundis won for him great praise from Schumann and the gold medal for Art presented by Friedrich Wilhelm IV. Another of his compositions, an oratorio, Jesus Christus, was produced by his pupil, Arnold Mendelssohn, in Beethoven Hall at Bonn in 1889. He also wrote sonatas and other piano-pieces and a number of songs.

Wilson, John. 1594-1673.

Accomplished English lutenist; born at Faversham. Practically nothing is known of his early life and he seems to have been confused with another John Wilson, a singer, who was born in 1585. He received the degree of Doctor of Music at Oxford in 1644 and was professor of music there from 1656 to 1662, when he became a gentleman of the Chapel Royal and chamber-musician to Charles II. He died in London. He

published Psalterium Carolinum; Cheerful Ayres or Ballads; also glees and catches in Playford's Musical Companion and songs in Select Musicall Ayres and Dialogues.

Wilson, John. 1801-1849.

Celebrated Scotch singer; born in Edinburgh. He was apprenticed to a printer, thus many of the Waverley novels passed through his hands. Always fond of music he began its study in 1816 and not long afterwards was made precentor of the Relief Church in Roxburg Place, and in 1826 of the new church of St. Mary. In 1824 he studied under Finlay Dun and began singing at the Edinburgh concerts, and in 1827 began teaching. Having studied under several teachers he placed himself under the famous Creselli in 1829. He also studied elocution and in 1830 made his first appearance at the Edinburgh Theatre. He made a success and the same year was engaged at Covent Garden, London, where he sang until 1835, when he went to Drury Lane Theatre. In 1838 he visited America and was enthusiastically received. Returning to England he began those Scottish table entertainments, for which he was famous, devoting himself exclusively to them after 1841. In 1849 he again visited America and died at Quebec.

Wilt, Marie. 1833-1891.

Marie Liebenthaler was born in Vienna in 1833. She did not begin the serious study of music until after she became the wife of Franz Wilt, a civil engineer. Her teachers were Gänsbacher and Wolf and under their guidance she developed a rich, powerful soprano voice of great compass. Her first stage appearance was in Gratz, where she appeared in 1865 as Donna Anna. Before that time she had sung in concerts. After her success in Gratz she appeared the following year in Vienna and Berlin, for two years in London and then for the next ten years she sang both in opera and concert at Vienna, with a brief visit to London. In 1877 she went to Leipsic, then to Pesth, Brünn and other cities and afterwards appeared on the stage at Vienna. For a number of years a family contract had kept her from singing operatic roles in her home city. She committed suicide in Vienna in 1891.

*** Winderstein (vĭn'-dĕr-shtīn), Hans. 1856-**

Violinist; born at Lüneburg, Hanover. He studied at the Leipsic Conservatory from 1877 to 1880 under Henry Schradieck and Franz Hermann for violin and E. F. Richter and W. Rust for theory. During this time he played with the Gewandhaus Orchestra. He was the director of Baron von Derwies' private orchestra at Nice from 1880 to 1884 and from then until 1887 he was teacher of violin at the Winterthur (Switzerland) Conservatory. The three years following he conducted a concert orchestra at Nuremberg and until 1893 the concerts of the Philharmonic Societies of Nuremberg and Fürth. From 1893 to 1896 he conducted the Philharmonic Orchestra at Munich and the Kaim concerts. In the latter year he organized and conducted the Winderstein Orchestra, composed of sixty pieces. He also founded the Philharmonic concerts at Leipsic and Halle and was successful in concert tours to other cities. In 1898 he succeeded Klengel as conductor of the Leipsic Singakademie, which position he still holds. Among his compositions the best are a serenade, a suite, a valse caprice and a funeral march for orchestra.

Winding (vĭn'-dĭng), August. 1835-1900.

Danish pianist and composer; born at Taars, Laaland. He studied under Reinecke and Ree at Copenhagen, Dreyschock at Prague and later with Gade in the Copenhagen Conservatory. Winding is now a professor and also director of the Copenhagen Conservatory. Among his compositions are a concerto, a quartet, study pieces, fantasy for piano and violin or clarinet, sonatas for piano and violin, ten Ländliche Scenen, three waltzes, a Humoreske, two books of "Contrasts," four-hand duets and a violin concerto.

Wingham, Thomas. 1846-1893.

Born in London and at the age of ten became organist of St. Michael's Mission Church, Southwark, and from 1864 organist at All Saints', Paddington. At seventeen he became a pupil of Dr. Wylde's London Academy of Music and four years later he entered the Royal Academy of Music, where he studied composition under Stern-

dale Bennett and piano under Harold Thomas. He was very successful as teacher and composer, being appointed professor of piano at the Royal Academy in 1871 and holding the position until his death, which took place in London. Among his compositions are Nala and Damayanti, a five-act opera; several symphonies for orchestra; six overtures for orchestra, one with chorus; orchestral serenade; masses; elegy for orchestra on the death of William Sterndale Bennett; concert-capriccio for piano and orchestra; two string quartets; a piano sextet, etc.

Winkel (vĭnk'-ĕl), Dietrich Nikolaus. 1780-1826.

Originator of the idea of the metronome which came into use during modern times. Winkel lived in Amsterdam and there constructed several interesting instruments. One of these was called componium and was a "variation" machine by which a given theme was presented in an endles variety of ways.

Winkelmann (vĭnk'-ĕl-män), Hermann. 1845-

Born in Brunswick. While being trained in Paris to become a piano-maker, he discovered that his talents lay in another direction, and returned to his home a dramatic singer instead of a piano-maker. In Hanover he studied with Koch, and in 1875 made his first appearance as a tenor soloist in Sondershausen. This engagement was followed by others in Altenburg, Darmstadt and Hamburg, and finally he became Imperial Court opera-singer at Vienna. At Bayreuth in 1882 Winkelmann assumed the role of Parsifal.

Winner, Septimus. 1827-1902.

American composer; born in Philadelphia, where he was a pupil of Leopold Meignen. He became proficient on a number of instruments, including violin, piano and organ, and began teaching music at the age of twenty. From 1847 to 1857 he was violinist in the Musical Fund Orchestra and in several theatres. He established a music-store in 1853 and in many ways was active along musical lines. He served as secretary of the Board of Music Trade, he was manager of the Philadelphia Music Fund and editor of the music department

of Peterson's Magazine. He made more than two thousand arrangements of airs for the violin, guitar, piano and other instruments, Gems of the Opera, and other series, and he has published many books of instruction for piano, organ, violin, violoncello, guitar, flute, banjo, accordion, concertina, flute, clarinet, flageolet and cornet. These last are published under the general title of Septimus Winner's Methods. He first gained a national reputation by his songs How Sweet are the Roses, What is Home Without a Mother, Listen to the Mocking Bird, and others of a sentimental nature. He used the pseudonyms Alice Hawthorne, Percy Guyer and Paul Stenson. His songs of patriotism, written during the Civil War, were very popular, one, Give Me Back Our Old Commander, caused him to be imprisoned for criticizing the removal of General McClellan from command of the Army of the Potomac. His God Save Our President, written during Garfield's illness in 1881, was particularly popular.

Winogradsky (vē-nō-grät'-shkĭ), Alexander. 1854-

Russian conductor; born at Kiev. He received his musical education at the St. Petersburg Conservatory, where he was a pupil of Solovieff. He became director of the Imperial School of Music at Saratov in 1884, remaining there two years. Since 1888 he has been president and director of the Imperial Society of Music at Kiev and conductor of the symphony concerts there. He has given concerts in the principal Russian cities and also in Paris, all by invitation. In Paris he conducted Russian programs in the Concerts d'Harcourt in 1894 and in the Concerts Colonne in 1896.

Winter (vĭn'-tĕr), Peter von. 1754-1825.

Famous German composer; born at Mannheim. At the age of ten he played the violin in the Elector Karl Theodor's celebrated band. He was a pupil of Abbé Vogler for a time, but his knowledge of composition was due mainly to his own efforts. At twenty-two he was musical director of the Court Theatre. In this capacity he became acquainted with Mozart, whom he came to heartily

dislike. He followed the court upon its removal to Munich in 1778 and in 1788 he became Court chapelmaster, which position he held until his death. He was highly esteemed, and leave of absence covering two or three years was granted him on several occasions. He visited Vienna twice, each time producing some of his own compositions. His intimacy with Salieri influenced him to give more attention to the vocal parts in his works, which was highly important. At different times he visited Naples, Venice, Prague, Paris, London and, on his last trip Milan and Genoa, 1817 to 1819. He died in Munich. The greatest favorites among Winter's operas were Maria von Montalban and Unterbrochene Opferfest, given in Italy as Il Sacrifizio interrotto, the latter having particularly catchy airs. He composed a great deal of church-music, cantatas, lieder, part-songs, and symphonies, overtures and concerted pieces for various instruments. Most of his compositions have long since been forgotten but his Singing Method is still used somewhat. His church works were better than his operas. A number are still to be found in the Royal Chapel at Munich.

Winterberger (vĭn' - tĕr - bĕrkh - ĕr), Alexander. 1834-

Pianist, organist and composer; born at Weimar. He studied at the Leipsic Conservatory and later under Liszt. He went to Vienna in 1861 and in 1869 to St. Petersburg, where he succeeded A. Dreyschock as piano professor at the Conservatory. In 1872 he took up his residence permanently in Leipsic. His compositions are interesting and original and include music for piano and organ, songs and duets.

Winterfeld (vĭn'-tĕr-fĕlt), Karl Georg August Vivigens von. 1784-1852.

German musical writer; born in Berlin and died there. He studied law at Halle, and in 1811 became assessor of the principal court of judicature at Berlin, in 1816 councillor of the provincial court at Breslau and was at the same time custos of the musical section of the University library and in 1832 "Geheimer Obertribunalrat" at Berlin. Being pensioned at sixty-three years of age he devoted his entire time to his musical writings. He obtained much material for his history of music by the trip to Italy in 1812. He bequeathed his valuable collection of old music to the Berlin Library. His writings are considered valuable and comprise Johannes Pierluigi von Palestrina; Johannes Gabrielli und sein Zeitalter; Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes; Dr. Martin Luthers deutsche geistliche Lieder; Über Herstellung des Gemeinde-und Chorgesangs in der evangelischen Kirche; Zur Geschichte heiliger Tonkunst, two parts; detached treatises.

Wippern (vĭp'-pĕrn), Louise Harriers. 1835-1878.

Accomplished dramatic singer. She made her first appearance at Berlin in 1857, playing Agatha in Der Freischütz and Alice in Robert le Diable. She made a great success and was permanently engaged there. She married an architect named Harriers at Bückeburg in 1859. She sang in London during the season of 1864 and the two seasons following, being well received. While at Königsberg in 1868 she had an attack of diphtheria and though from 1870 she sang for a year or more in Berlin, her voice and strength were weakened and she was obliged to retire. She died at Görbersdorf, Silesia.

Wirth (vērt), Emanuel. 1842-

Bohemian violinist; born at Luditz. He studied at the Prague Conservatory from 1854 to 1861 under Kittl and Mildner. His first appointment was that of leader of the orchestra at Baden-Baden. He took up his residence in Rotterdam, where from 1864 until 1877 he was teacher of violin at the Conservatory and conductor at the Opera and of the Society concerts. Joachim asked him in 1877 to succeeded Rappoldi as viola-player in the Joachim Quartet, so he went to Berlin. He was also made violin-professor at the Royal High School there, in which position he has been very successful.

Wise, Michael. 1648-1687.

English composer of effective anthems and services; born in Salisbury. He studied under Henry Cooke and was one of the first of the children to enter the Chapel Royal after the

Restoration, being admitted in 1660. Three years later he became the lay-clerk of St. George's Chapel, Windsor, and in 1668 was appointed organist and master of the choristers of Salisbury Cathedral. In 1675 he was made a gentleman of the Chapel Royal, but upon the death of Charles II., in 1685, he was suspended. Shortly afterward he was made almoner and master of St. Paul's Cathedral. He was killed in a brawl with a watchman. His compositions of church-music are particularly fine. Some of his anthems, as, Awake Up, My Glory; Prepare Ye the Way of the Lord, and Awake, Put on Thy Strength, and others, have lost none of their beauty with age and use.

Wiseneder, Caroline. 1807-1868.

German composer; born at Brunswick, who did much for the blind of her country. In 1860 she founded the well-known Wiseneder Music School for the Blind in her native city, with which she was most successful. It has been used as a model for a number of similar schools in Germany. She also invented a movable music chart for the blind which has been found very useful. She died in Brunswick and her memory has been honored by the city in the erection of her bust in marble in the vestibule of the Town Library. Among her publications are several instructive works, both for kindergarten and advanced pupils. After her death several melodramas, songs, and the opera La Dame de Paris, and Das Jubelfest, oder die drei Gefangenen, were published.

Witášek (vē-tä-shĕk), Johann Nepomuk August. 1771-1839.

Pianist; born at Horzin, Bohemia. He studied under Kozeluch, whom he succeeded in 1814 as cathedral chapelmaster at Prague and in 1826 he became director of the Organ School. Though offered the position of Court chapelmaster in Vienna to succeed Salieri, he refused and remained in Prague. Witášek's rendering of Mozart's concertos was so fine as to bring praise from the composer of them. He has also composed some piano works which were popular at the time. He died in Prague.

Witt (vĭt), Franz. 1834-1888.

Bavarian Roman Catholic priest. He received his education at Ratisbon

under Proske and Schrems. In 1856 he was ordained priest; three years later was made choirmaster in the Priests' Seminary, Ratisbon. He was later parish priest at Schatzhof and in 1873 Pius IX. conferred on him the degree of Doctor of Philosophy. He was the founder of a German singing society for the improvement of Catholic Church song, the editor and founder of the Fliegende Blätter for Catholic Church music and of another musical paper called Musica Sacra. He was also the author of several treatises on the subject of sacred music in the Catholic Church.

Witt, Friedrich. 1771-1837.

Born at Halten-Bergstetten. He studied under Rosetti at Wallerstein, where he became first violin in the orchestra of Prince von Oettingen. In 1802 he was made chapelmaster at Würstburg, first to the Prince-Bishop, then to the Grand Duke, and when the Grand Duchy ceased to exist, he was made town chapelmaster holding the position until his death. His principal compositions are the historical opera Palma; the comic opera Das Fischerweib; the oratorios Der leidende Heiland and Die Auferstehung Jesu; several masses, cantatas, symphonies, pieces for wind-bands; a flute concerto; a quintet for piano and wind-instruments; a septet for clarinet, horn, bassoon and strings.

Witt, Joseph von. 1843-1887.

Opera singer; born in Prague, the son of a government official. Until 1863 he was in Croatia in military service; he then retired. After study with Uffmann in Vienna he appeared first at Gratz, where he met with such success that he was at once engaged to sing in Dresden. Later he assumed leading tenor roles in Schwerin, where he remained as long as he was on the operatic stage. He died in Berlin.

Witt, Theodor de. 1823-1855.

Born in Wesel. His father, an organist, was his only teacher until he was sixteen years old. At this time Liszt became interested in the boy and made the way for him to continue his musical studies under Dehn in Berlin. He was only fairly started in his career as a musician when he was forced to go to Italy for his health. On condition that he study old church music he was given a

government stipend. He lived but nine years after reaching Rome and during that time he edited the first volumes of Breitkopf and Härtel's complete edition of Palestrina's works and composed a few vocal pieces and a piano sonata.

Witte (vĭt'-tē), Georg Heinrich. 1843-

Born at Utrecht; son of Christopher Witte, an organ-builder. He studied at the Royal School of Music at The Hague and in Leipsic Conservatory. His teachers were Nicolai, Moscheles, Plaidy, Hauptmann and Reinecke. He began his career as a teacher first in Leipsic, and then in Alsatia. In 1872 he was made conductor of the Musical Society of Essen and ten years later was given the title of Royal musical director. His compositions are a grand choral work, An die Sonne; two character sketches; a cello concerto; grand elegy for violin and orchestra; sonata for piano; a concert waltz; waltzes for four hands; and a piano quartet in A, for which he was awarded a prize. He also edited thirty-four of Cramer's studies with phrase marks.

Woelfl (vĕlf-'l), Joseph. 1772-1812.

Famous German pianist, contemporary and friendly rival of Beethoven; also a prolific composer and successful teacher. He was born at Salzburg, studied under Leopold Mozart and Michael Haydn, acquiring such skill in the art of extemporizing as to be regarded as a rival of Beethoven. From 1792 to 1794 he was concert-player in Warsaw; on leaving there settled in Vienna, where he remained several years. In 1798 started on a grand concert tour with his wife, the actress Therese Klemm; toured throughout Germany; in 1801 went to Paris. In this city he won great success as a pianist; resided in Paris four years, then went to London, where he was most warmly welcomed; continued very popular during the seven years he made London his home. As executant, composer and teacher was held in much esteem; the distinguished Cipriano Potter was one of his pupils. He wrote numerous German and English songs; many pieces for the piano, solos, variations, fugues, fantasias, etc.; seven piano concertos; thirty-six piano sonatas; a number of piano trios; two symphonies; various string quartets; a

great many violin sonatas and other works; the operas Der Höllenberg, Das schöne Milchmädchen, Der Kopf ohne Mann, l'Amour Romanesque, and Fernand; the two ballets, La Surprise de Diane and Alzire.

Wohlfahrt (vōl'-färt), Heinrich. 1797-1883.

Born at Kössnitz, near Apolda, Germany. He received his education at the College at Weimar, studying music under Häser. Upon the completion of his studies he became a tutor and cantor in small Thuringian towns. He became celebrated as an educator, spent some time at Jena, and in 1867 took up his residence in Leipsic. He died at Connewitz, near Leipsic. His published works include a large number of small educational works, including Kinder Klavierschule, Der erste Klavierunterricht, der Klavierfreund, Klavierübungen, Grössere und rein praktische Elementar-Klavierschule, Schule der Fingermechanik, Anthologische Klavierschule, and others; also a Theoretisch-praktische Modulationschule, a Vorschule der Harmonielehre, Wegweiser Zum Komponieren, and others. His sons, Franz (born 1833 at Frauenpriesnitz, died 1884 at Gohlis, near Leipsic) and Robert (born 1826 at Weimar), became popular piano teachers at Leipsic and also published instructive elementary works, for piano.

Woldemar (vôl-dŭ-măr), Michel. 1750-1816.

French violinist; born at Orléans. His surname was Michel but he changed it at the wish of a relative. His instructor was Lolli and they possessed many peculiarities in common. For some years he was conductor for a wandering troupe of comedians, but he eventually settled at Clermont-Ferrand, where he died. He changed the violin by adding a fifth string (bass C) calling this modification a violin-alto as it included the viola compass. He composed a concerto for it. Orhan adopted this instrument. Woldemar composed three violin concertos, quartet for strings, duets for two violins and for violin and viola, twelve grand violin solos, Phantasmagorical Sonatas, The New Harmonic Maze for the Violin, The New Art of the Bow, Elementary Study of the Modern Bow, also

a Method for Violin one for viola, and one for piano. He invented a kind of musical stenography which he called Tableau mélotachy graphique, and a musical correspondence called notagraphie.

Wolf (vôlf), Ernest Wilhelm. 1735-1792.

Born at Grossheringen, near Gotha. He was an organist, dramatic composer and writer on music. In 1761 he became conductor and in 1768 Court chapelmaster at Weimar, where he died. He composed twenty dramatic works for Weimar besides several Passion oratorios, Easter cantatas, and other sacred compositions. Of other works he composed fifteen symphonies, seventeen partitas for eight to ten instruments, seventeen quartets for strings, eighteeen piano concertos, piano quintets, quartets, trios, violin sonatas, piano sonatas, among which are many still in manuscript. He wrote Kleine musikalische Reise and Musikalischer Unterricht.

Wolf, Hugo. 1860-1902.

Recent Viennese composer; an author whose works are growing in appreciation. He was born and died in Vienna. At the age of five he studied violin and piano with his father, later was a pupil at the Vienna Conservatory, devoted himself to composition. He was the author of a great many songs, about five hundred; the successful comic opera Der Corregidor; male choruses; choric works with orchestra, Die Christnacht and Der Feuerreiter. His songs, characterized by great originality, have made him famous. The distinguished critic, Mr. Ernest Newmann, places Hugo Wolf at the head of the song-writers of the world, surpassing Schubert and Schumann in full expression of the spirit of the song, the meaning of the poet; declares Wolf surpasses all other song-writers to the same extent and for the same reasons that Wagner surpasses all other musical dramatists.

Wolf, Ludwig. 1804-1859.

Excellent violinist and pianist; born at Frankfort-on-the-Main. As a young man he was a merchant. His father was a member of the Frankfort Theatre orchestra and he, himself, began to compose at the age of twenty-two. Going to Vienna to live he there studied composition under Ignaz Seyfried. He died there. He composed numerous works of which the following are printed: three string quartets, a piano quartet, four trios of which one gained a prize at Mannheim.

Wolff (vôlf), Auguste Désiré Bernard. 1821-1887.

Pianist and piano-maker; born in Paris and lived there all his life. He entered the Conservatory at the age of fourteen, where he studied piano under Zimmermann, counterpoint under Leborne and composition under Halévy. He took a first prize for piano-playing in 1839 and several of his piano-pieces were published. At twenty-one he became a piano-teacher at the Conservatory, holding the position five years when he left to become pupil and partner of the well-known piano-maker, Camille Pleyel. He became a member of the firm (Pleyel, Wolff & Co.) in 1852, and its head upon the death of Pleyel three years later. His great aim was to increase the volume of tone without losing its sweetness, and, with the scientific assistance of his friend M. Lissajous the acoustician, his efforts were untiring. It was due to him that the firm held its own with the best and won so many distinctions. His experiments led to a number of inventions: a double escapement, a transposing keyboard, a pédalier which can be adapted to any piano, and the pédale harmonique, a pedal which can be used while playing chromatic passages. Wolff was honorary president of the Paris Société des Compositeurs de Musique and founded an annual Pleyel-Wolff prize for the best piano work with or without orchestra.

Wolff, Edouard. 1816-1880.

Pianist and composer; born at Warsaw, where he studied piano under Zawadski and composition under Elsner. Going to Vienna he studied under Würfel. In 1835 he went to Paris, where he spent the rest of his life, well-known and admired for his work as concert-player, composer and teacher. He became a firm friend of Chopin, whose style he imitated somewhat. The best of his compositions are some of his études, his piano concerto dedicated

to Chopin, his thirty-two duos jointly with De Bériot and eight duos jointly with Vieuxtemps. His published works number about three hundred and fifty, mostly for piano

Wolff, Hermann. 1845-1902.

Born at Cologne, but spent most of his life in Berlin. He studied under Franz Kroll and Wüerst. During the year 1878 and 1879 he edited the Neue Berliner Musikzeitung and was also one of the editors of the Musikwelt. He was active as a concert-agent and was concert-manager of the Philharmonic concerts at Berlin and of the new subscription concerts at Hamburg. He published some songs and piano-pieces.

Wolfram (vôl'-främ), Joseph Maria. 1789-1839.

Amateur composer and conductor; born at Dobrzau, Bohemia. He studied under Drechsler at Vienna and composition under Kozeluch at Prague. He supported himself in Vienna by teaching music and singing from 1811 to 1813. At that time he obtained a government position at Theusing, and in 1824 was made mayor of Teplitz, where he died. He composed a series of vaudevilles and operas, one of which, Alfred, produced at Dresden was so successful as almost to procure for him the post of chapelmaster, as successor to Weber. Of his compositions he published a Missa nuptialis, songs and piano-pieces.

Wolfrum (vôl'-froom), Philipp. 1855-

Born at Schwarzenbach-am-Wald, Bavaria. He studied at the Munich School of Music; was appointed a teacher of music at the Seminary at Bamberg and later was made musical director of the University of Heidelberg. In 1891 the Leipsic University conferred on him the degree of Doctor of Philosophy, hon. causa. He composed chamber-music and choral works; the Grosses Halleluja of Klopstock, piano-pieces, and songs.

Wolfsohn (vôlf'-zōn), Carl. 1834-1907.

An eminent German pianist and teacher, noted for his broad scholarship, for many years resident in the United States, where his distinguished service to music will long be remembered. The famous pianist, Mme.

Bloomfield-Zeisler was one of his pupils. Carl Wolfsohn was born at Alzey, Germany, studied the piano under Aloys Schmit of Frankfort; at Frankfort in 1848 made his debut as concert pianist, later engaged in study under Vincent Lachner and Mme. Heinfeiter, met with success on a concert tour in Rhenish Bavaria, spent two years in London and came to America in 1854. He settled in Philadelphia and resided in that city many years, became a power in the music life of the city. In New York and Philadelphia gave series of recitals that attracted the attention of musicians generally; gave a series presenting all the sonatas of Beethoven, later presented all the piano compositions of Schumann, followed by a series in which were given all the works of Chopin. He was an ardent student of Beethoven; in Philadelphia formed a Beethoven Society and a similar organization in Chicago. Upon leaving Philadelphia he took up residence in Chicago. His influence upon the musical life of that city has been of the greatest value. He has presented his noted recitals; his trio concerts were highly appreciated by music lovers generally. He was an old and close friend of Theodore Thomas, one of the first contributors to the Theodore Thomas Orchestra and was greatly interested in its welfare. He early appreciated Wagner, as shown by the programs of the symphony concerts given by him in Philadelphia. Carl Wolfsohn's death, which occurred in New Jersey in the summer of 1907, meant the loss of a true artist and great teacher.

Wollanck (vôl'-länk), Friedrich. 1782-1831.

Amateur composer; born in Berlin and lived there all his life. He studied under Gürelich and was intimately acquainted with Fasch, Zelter and Carl Maria von Weber. He became a lawyer and in 1813 was appointed counselor at the City court. He journeyed to Paris in 1826 to make the acquaintance of Rossini and Boieldieu. His compositions include the opera, Alpenhirten, the vaudeville Thibaut von Lovis, monologues from Maria Stuart and the Bride of Messina, music to the drama Liebe und Frieden, more than one hundred songs, which were very successful;

thirty-three part-songs, cantatas, duets, terzets, a requiem, two masses, and other sacred works for the Roman Catholic St. Ludwigskirche, two overtures, three quartets for strings, and other instrumental music.

Wollenhaupt (vôl'-lĕn-howpt), Heinrich Adolf. 1827-1863.

Brilliant pianist; born at Schkeuditz, near Leipsic. He studied at Leipsic under J. Knorr for piano and M. Hauptmann for composition. In 1845 he came to New York and gained a fine reputation as concert-player and teacher. In 1855 he made a successful concert tour through Europe. Among his compositions are about one hundred piano-pieces, many of them military marches, a galop di bravura, two valses styriennes, an improvisation, a nocturne, a scherzo brillante. He also made many transcriptions and arrangements.

Wolzogen (vôl'-tsō-gĕn), Hans von. 1848-

Ardent admirer of Wagner; born at Potsdam. Going to Berlin he studied comparative philology and mythology from 1868 to 1871. He returned to Potsdam, where he lived until 1877, when he went to Bayreuth at the request of Wagner to edit the Baireuther Blätter. He also took part in the central management of the Allgemeiner Richard-Wagner Verein and others. He has published Der Nibelungenmythus in Sage und Litteratur; Thematischer Leitfaden durch die Musik von Richard Wagner's Festspiel Der Ring des Nibelungen; Die Tragödie in Baireuth und ihr Satyrspiel; Die Sprache in Wagner's Dichtungen; Wagneriana; R. Wagner's Lebensbericht, the original of The Work and Mission of My Life, which appeared in the North American Review, 1879, under Wagner's name, and Erinnerungen an R. Wagner and a number of others. His translations are splendid, those of Armer Heinrich, Beowulf, and of the Edda besides his Poetische Lautsymbolik being particularly so.

Wolzogen, Karl August Alfred von. 1823-1883.

Born at Frankfort; died at San Remo. From 1868 he was intendant of the Court Theatre at Schwerin. He is the author of Über die scenische Darstellung von Mozarts Don Giovanni, Über Theatre und Musik, Wilhelmine Schröder-Devrient, Don Juan, Der Schauspieldirektor, and numerous articles in periodicals.

*** Wood, Henry J. 1870.**

Distinguished contemporary English orchestral conductor. He was born in London; at an early age displayed unusual skill as an organist, at the age of nine was deputy-organist at St. Mary's, Aldermanbury, between 1883 and 1889 gave organ recitals at various exhibitions. In 1889 he became conductor of the Rousbey Opera Company, the following year was engaged for the Marie Roze concert tour, in 1891 was conductor of the Carl Rosa Opera Company, of the Crotty and Burns Opera Company in 1892, Signor Lago's Italian Company in 1893, the next two seasons conductor of the Musical Festival, and in 1894 was again associated with the Marie Roze Company. His later service as conductor is connected with the Queen's Hall Promenade, Symphony, Choral Society, and Sunday Orchestral concerts; the Nottingham Sacred Harmonic Society; Wolverhampton Festival Choral Society; Wagner Festival concerts; Queen's Hall Saturday Symphony concerts at Crystal Palace; Sheffield Musical Festival; Royal Albert Hall Sunday Afternoon Orchestral concerts; the Birmingham Symphony concerts. In 1899 he founded the Nottingham City Orchestra. Mr. Wood is as devoted to vocal art as to orchestral, and greatly interested in choral work.

Wood, Mary Knight. 1859-

Contemporary American pianist and song-writer; author of several very popular songs. Mary Knight was born at Easthampton, Massachusetts; educated at Miss Porter's well-known school at Farmington, Connecticut, and at the Charlier Institute, New York. In 1879 she married Mr. Charles Greenleaf Wood of Boston. Her musical education was carried on under Benjamin Lang in Boston, with Albert Parsons, John Cornell and Henry Holden Huss in New York. She has published about fifty songs among which are Afterward; A Romance; A Song of Solomon, At Dawn; Autumn, Dodelinette; Don't Cry; Love Blows into the Heart; Love's Missing Bow.

Woodbury, Isaac Baker. 1819-1858.

American vocal composer; born at Beverly, Massachusetts. His ability to compose was gained entirely through his own efforts. He joined the Bay State Club in 1839. This club was a vocal organization which toured the New England towns, giving concerts. In 1851 he made a trip to Europe. Returning he took up his residence in New York where he contributed largely to musical journals and edited several collections of church and Sunday-school music, including The Dulcimer and Liber Musicus. His vocal compositions were mostly religious and were well liked, among them Rakem, Selena, Eucharist, Tamar, Siloam and Ozrem. He published the following books: The Cythara, Cultivation of the Voice without a Master, Self-instruction in Musical Composition and Thorough-Bass, Singing School and Music Teacher's Companion and Melodeon and Seraphine Instruction-book.

*** Woodman, Raymond Huntington. 1861-**

Contemporary American organist and composer; since 1880 organist and choirmaster at the First Presbyterian Church in Brooklyn, New York. He was born in Brooklyn, received his education in the public schools and at the College of the City of New York, left the College in his junior year to devote himself to music. He served as assistant to his father, who was organist and choirmaster at St. George's Church, Flushing, Long Island. From 1879 to 1880 was organist at Christ Church, Norwich, Connecticut, the latter year accepting the post in Brooklyn. His early musical training was received from his father; he studied four years under Dudley Buck. In Paris studied improvisation and composition under César Franck. He served as music-editor of the New York Evangelist from 1894 to 1897, in 1894 was appointed professor of music at Packer Collegiate Institute, is ex-warden and fellow of the American Guild of Organists. His compositions include numerous songs, popular part-songs, works for piano and organ, cantatas and anthems.

Woolf, Benjamin Edward. 1836-1901.

Musical critic and composer; born in London, and descended from a line of operatic conductors. His father, Edward Woolf, came to New York when the boy was three years old and identified himself as a teacher, composer and orchestral leader. He received instruction from his father in the elements of music and on various instruments. Later he studied the organ under William R. Bristow of New York. He became very successful as a conductor of theatre orchestra in the cities of Boston, Philadelphia and New Orleans. At this time he was also composing overtures, choruses, incidental music to plays and music to numerous ballets. In 1870 he gave up his orchestral work and joined the staff of the Boston Globe, shortly after leaving for the Saturday Evening Gazette, a weekly paper of some social influence, and in his later years he was musical critic of the Boston Herald. He died in Boston. Woolf wielded much influence through his musical ability and at one time was bitterly opposed to Wagnerian music. His comic operas Pounce and Co. and Westward Ho are among the best of their class. He wrote the libretto of Eichberg's Doctor of Alcantara. His play, The Mighty Dollar, written for Mr. and Mrs. Florence, was popular for many years though undergoing changes from time to time. He composed the operatic comedietta, Lawn Tennis, or Djakh and Djill and others which were not given, also madrigals, overtures, string quartets and symphonies, though the last named have remained in manuscript and were never publicly performed.

Work, Henry Clay. 1832-1884.

American song-writer; author of Marching Through Georgia and other very popular songs. Middletown, Connecticut, was his birthplace; he died at Hartford, Connecticut. His family removed to Illinois while he was still a child, here he attended the common schools. On return of his family to Connecticut he was apprenticed to a printer. Studied harmony and essayed verse, presently began to write songs, both words and music. He was inspired by the Civil War to bring forth Marching Through Georgia; Wake, Nicodemus; Babylon is Falling; and other songs that became popular. His temperance songs also touched the popular fancy, a

favorite Father, dear Father, Come Home with Me, Now; and his sentimental melodies Lily Dale, My Grandfather's Clock, etc., were sung far and wide. Work turned his attention to invention as well as music, patented a rotary engine, a knitting machine and a walking doll. He invested his money in a fruit farm in New Jersey, which did not prove a success, later made his residence in New York, and was associated as composer with Mr. Cody's music-publishing house.

Wormser (vôrm-zăr), André. 1851-

French composer; born in Paris. He received his musical education at the Conservatory, where he studied piano under Marmontel, harmony and counterpoint under Bazin. In 1872 he won the first prize for piano-playing and in 1875 the Grand Prize of Rome. Among his compositions are the three-act comic opera Adèle de Ponthieu; the three-act pantomime L'Enfant prodigue; an "exotic fantasy" in three acts, Le Dragon vert; the three-act comic opera Rivoli; pantomine L'Ideal; ballet L'Etoile; symphonies and piano-pieces.

Wotton (wöt-tŏn), William Bale. 1832-

English bassoon-player and first performer in England on the saxophone; he was born at Torquay in Devonshire. At the age of thirteen he entered the band of the First Life Guards, of which his father was corporal-major. He could play the bassoon and cornet and learned the bassoon under John Hardy. He studied orchestral playing at the Royal Academy under Charles Lucas. He left the Life Guards in 1886 and became a member of the Crystal Palace orchestra. He has also played in the orchestras of the Philharmonic, Albert Hall and many others. He was made professor of the bassoon at the Royal College of Music.

Wouters (voo'-tărs), François Adolphe. 1841-

Belgian composer; born in Brussels, studying at the Conservatory there. In 1868 he was appointed organist of the Notre Dame de Finisterre and chapelmaster of Saint Nicholas. Three years later he was made professor of a ladies' piano class at the Conservatory. He has composed many technical studies and published classical works with fingering and ornaments. His sacred

works have made him well known, the best being three grand masses, a grand Te Deum, an Ave Maria for four voices, three short masses, a Jesu refugium nostrum for barytone solo, and O gloriosa Virginum for tenor solo. He has also composed male choruses, a symphonic overture, and transcriptions for piano.

Woycke (voi'-kē), Eugen Adalbert. 1843-

German pianist and composer; born at Dantzic. He studied at the Leipsic Conservatory from 1864 to 1867 under Moscheles, Plaidy, Hauptmann, Reinecke and Richter. He went to Edinburgh, where he took up teaching and there married Emily D. Hamilton, a concert-violinist. Woycke has published a number of piano works, among them seven sonatas, an Andante, Au rouet, L'oisillon, eight Novellettes, and a collection of six characteristic pieces.

Woycke, Victor. 1872-

Son of Eugen A. Woycke; born in Edinburgh. He was instructed by his parents and has become a proficient violinist. His first appearance was in 1889 and since 1892 he has lived in New York, where he has taught at the National Conservatory.

Woyrsch (voirsch), Felix von. 1860-

Contemporary Austrian composer, conductor and organist. He was born at Troppau, in Austrian Silesia; studied with A. Chevallier at Hamburg, but is largely self-taught. In 1895 he became conductor of the Singakademie at Altona, also accepted the post of organist in the Friedenskirche there. His compositions include a violin sonata; piano quartet; a string quartet; a symphony; symphonic prologue to Dante's Divina Commedia; Sapphische Ode an Aphrodite, for soprano solo, female chorus and orchestra; Deutscher Heerbann, for solos, male chorus and orchestra; Spanish songs; Persian songs; German folk-songs; the ballade Edward, for barytone and orchestra; Die Geburt Jesu, for solos, chorus and orchestra; music to Sakuntala; the operas Der Pfarrer von Meudon, Der Weiberkrieg, Wikingerfahrt, etc.

Wranitzky (frä-nĕt'-shkĭ), Anton. 1761-1819.

Violinist; younger brother of Paul W.; born at Neureusch, Moravia.

He received instruction from his brother, Albrechtsberger, Mozart and Haydn. He took up his residence in Vienna, where he became chapelmaster to Prince Lobkowitz and earned an enviable reputation as a teacher of the violin and from about 1796 was considered one of the best violinists at that capital. He died there. His compositions include two masses, a violin concerto, six quintets for two violins, two violas and cello; fifteen quartets for strings; violin duets, variations for two violins; also for violin with bass; violin sonatas with bass. He wrote a violin method.

Wranitzky, Paul. 1756-1808.

Violinist, dramatic composer and conductor; born at Neureusch, Moravia. He received his education at the monastery, near his native town, at Iglau and Olmütz. Going to Vienna in 1776 he studied composition under Josef Kraus, a Swedish composer, and his compositions received attention. He was appointed to the place of first violin in Prince Esterhazy's Orchestra under Haydn, and in 1785 became chapelmaster of the Imperial Opera, which position he held until his death, which occurred in Vienna. Wranitzky was a prolific composer, producing operas, ballets and incidental music. His operas were very popular in their time, especially Oberon, a serio-comic fairy opera, which was performed on the occasion of the coronation of the Emperor Leopold II. He also published twenty-seven symphonies, twelve quintets and forty-five quartets for strings, trios for violin, viola and cello, cello and flute music, divertissements for piano and strings and others. He left about fifty works unpublished.

Wüerst (vü'-ĕrst), Richard. 1824-1881.

Dramatic composer and critic; born in Berlin. Studied under Rungenhagen at the Royal Academy and also under Mendelssohn for composition. He studied violin under Hubert Ries, and later under David in Leipsic. After a tour during the years 1845 and 1846 in which he visited Leipsic, Frankfort, Brussels and Paris he returned to Berlin, where he became a professor of theory at Kullak's Conservatory. In 1856 he was appointed Royal music-director of the

Academy of Arts, in 1874 professor and in 1877 member of it. He contributed to the Berliner Fremdenblatt and other musical periodicals and edited the Neue Berliner Musikzeitung during 1874 and 1875. He died in Berlin. Among his compositions are a number of operas, Der Rothmantel, Vineta, A-ing-fo-hi, Die Officiere der Kaiserin and others, the lyric cantata Der Wasserneck, two symphonies, overtures, a violin concerto, string quartets, and songs.

Wüllner (vĭl'-nĕr), Franz. 1832-1902.

Eminent German conductor, teacher and composer; at the time of his death director of the Cologne Conservatory and conductor of the famous Gürzenich concerts. He was born at Münster, Westphalia, studied here under C. Arnold and A. Schindler, later was pupil of Schindler in Frankfort and of F. Kessler, continued work in Berlin, Hanover, Cologne, Leipsic and elsewhere. Commenced a career as pianist and won considerable reputation, especially as interpreter of Beethoven. In 1856 he was appointed teacher of piano at the Munich Conservatory, two years later became music-director at Aix-la-Chapelle, from now on devoted himself to conducting. In 1864 he was associated with Rietz in conducting the Lower Rhine Festival, was conductor of the festivals of 1882, 1886 and 1890. During an extended period of residence in Munich, he occupied various posts; was Court chapel conductor, director of choral classes in the School of Music. In 1869 followed von Bülow as conductor of the Court Opera and Academy concerts, the next year became Court conductor. in 1875 Royal professor. He became Court chapelmaster at Dresden in 1877 and artistic director of the Conservatory; the season of 1883-1884 served as conductor of the Berlin Philharmonic Society, the latter year began his service at Cologne, remained there until his death. As a teacher he was very successful. His compositions include several masses, motets, chamber-music and other work.

Wunderlich (voon-dĕr-lĭkh), Johann Georg. 1755-1819.

Flautist; born at Bayreuth. He studied under his father and also under Rault in Paris, where he spent

the remainder of his life. He appeared in the Concerts Spirituels in 1779. In 1782 he became second lute and in 1787 first in the Royal Orchestra and that of the Opéra. He was made professor of the flute in 1794 at the Conservatory, which was newly established at that time. His most celebrated pupil was Tulou. He resigned from the Opéra in 1813, but held his professorship until his death. His published works include flute sonatas with bass; six flute duets; six solos for flute with five keys, nine grand solos, three sonatas with bassoon on cello, and a Flute Method.

Würfel (vür'-fĕl), Wilhelm. 1791-1852.

Bohemian pianist and teacher; born at Planian. His mother gave him some instruction and he learned the principles of composition by studying the theoretical works and scores of the masters. He made a concert tour through Bohemia, Hungary and Poland and in 1815 was appointed professor at the Warsaw Conservatory. After a second tour he took up his residence in Vienna, where in 1826, he became music-director of the Kärnthnerthor Theatre. His compositions include an opera, Rübezahl; a comic opera, Rothmantel; concerto for piano and orchestra, fantasias, rondos, polonaises and other music for piano.

Wurm (voorm), Marie. 1860-

Contemporary English pianist and composer. She was born at Southampton, England; went to Germany to study; was a pupil at the Stuttgart Conservatory under Pruckner and Stark and studied several years under the direction of Johann Raff and Mme. Schumann. In 1884 she won the Mendelssohn Scholarship, the most valuable prize in England open to competition among students of music, and three times in succession won the London Mendelssohn Scholarship. As concert pianist she achieved merited success in London, also met with success in Leipsic, Berlin and other German cities. Her compositions include sonata for violin and piano; sonata for piano and violoncello; piano concerto; concert overture for large orchestra; a lullaby for string orchestra; various pieces for the piano; madrigals, songs and part-songs.

Wurm, Wilhelm. 1826-

Skilful player of the cornet à pistons, composer of numerous pieces for his instrument. He was born at Brunswick; settled in St. Petersburg in 1847, and was appointed a teacher in the Conservatory there in 1862. In addition to his work as player, teacher and writer of music he assumed, 1869, the duties of chief bandmaster of the Russian Guard regiments.

Wylde (wīld), Henry. 1822-1890.

English organist, conductor, composer and writer. At the time of his death he was principal of the London Academy of Music, which institution he established. He was born at Bushey, Hertfordshire, England; was intended for the church but decided to follow music as a profession; studied under Moscheles, later was pupil of Cipriani Potter at the Royal Academy of Music, London, became one of the professors of harmony at the Royal Academy. In 1850 he received from Cambridge the degrees of Bachelor of Music and Doctor of Music; was instrumental in the formation of the New Philharmonic Society in 1852, and for a number of years conducted its annual concerts. In 1863 he was elected professor of music at Gresham College, London. Dr. Wylde built St. George's Hall, here in 1867 established the London Academy. His publications include the Science of Music, Modern Counterpoint, Music in its Art Mysteries, Occult Principles of Music, and other treatise; his musical compositions include piano sonatas, a piano concerto, a rhapsody for piano, songs, duets and the cantata, Prayer and Praise.

Wyman, Addison P. 1832-1872.

American teacher, author of various popular pieces for the piano. He was born at Cornish, New Hampshire, showed a fondness for music, made special study of the violin and became teacher of this instrument, taught for awhile at Wheeling, West Virginia. In 1869 he founded a music school at Claremont, New Hampshire. He died at Washington, Pennsylvania, in the spring of 1872.

Wynne, Sarah Edith. 1842-1897.

Famous English soprano singer; won renown by her expressive rendering of songs and ballads. She was born in Holywell, Flintshire; at

the age of twelve won a prize at an Eisteddfod, was pupil of Pinanti at the Royal Academy of Music, where she was a Westmoreland scholar in 1863 and 1864; later studied in Florence under Romani and Vanuccini. She appeared first in the provinces, made her London debut in 1862 at St. James' Hall; later met with great success singing at the Crystal Palace. She sang in English Opera in 1863, taking the part of the heroine in Macfarren's Jessy Lea. In the season of 1869 and 1870 at the Crystal Palace

she sang again in opera. She became a great favorite at the Philharmonic, the Sacred Harmonic, and other of the leading London concerts, was in demand at provincial festivals, State concerts, and the Handel Festival She toured the United States in 1871 and 1872, and was very successful in this country. In 1874 returned to sing at the Boston Festival. She married Mr. Aviet Agabeg in 1875, and appeared less frequently in public, but devoted much of her time to teaching.

X

Xanrof (ksäñ-rôf), 1867-

French amateur musician, whose real name is Léon Fourneau. He has written songs and light stage-pieces presented at some of the less-important Parisian theatres. Songs written for Yvette Guilbert were his first attempts. He was born in Paris, is a lawyer by profession, has devoted considerable time to music and journalism.

Ximenes (hē-mā-nās), Franziskus de Cineros. 1436-1517.

Spanish prelate and statesman; born at Torrelaguna, in New Castile. On account of his piety and learning Queen Isabella chose him, in 1492, to be her confessor and three years later caused him to become Archbishop of Toledo. In 1500 was founded, at his expense, the University of Alcalá de Henares and he revived Mozarabic or Gothic chant there, which is very like the ancient African church-music introduced by St. Augustine. He was treated very ungratefully by Charles V. and died at Roa, near Valladolid.

Xylander (ksē'-länt-ĕr), Wilhelm. 1532-1576.

Born at Augsburg; his name originally being Holzmann, which means "wood-man," and of which Xylander is the Greek equivalent. He studied at Augsburg and at Tübingen, and in 1558 was appointed professor at Heidelberg. He was greatly respected for his learning and his translations from Greek and Latin were held as the best of authority. Of interest to us is his published translation from the Latin of Psello's treatise on mathematics and music. He died in Heidelberg.

Xyndas (ksēn-däs), Spiridion. 1812-1896.

Born at Corfu, Greece. He became quite a prolific composer, his new-Greek songs being very charming and popular. He also produced some successful ballad-operas entitled Count Julian, The Two Rivals, and The Parliamentary Candidate. In spite of his talent his last years were spent in poverty. He died at Athens.

Y

Yost (yōst), Michel. 1754-1786.

French clarinettist and composer; born in Paris, where he studied under Joseph Beer. Among his compositions are fourteen concertos for the clarinet, five quartets for clarinet and strings, eight books of clarinet duets, and one book of variations for clarinet, viola, and doublebass. He died in Paris.

Young, John Matthew Wilson. 1822-1897.

English musician; born at Durham. He was the first boy soloist at Durham Cathedral and was pupil and assistant of Dr. Henshaw. He was appointed organist of Lincoln Cathedral in 1850, holding the position until 1895. He died at W. Norwood. His compositions include the sacred cantata The Return of Israel, a Festival Service, a Morning Service, Te Deums, and Anthems.

Young, Rev. Matthew. 1750-1800.

Celebrated Irish mathematician and writer; born in the county of Roscommon. He received his education at Trinity College, Dublin, becoming a fellow in 1775, and in 1786 he became professor of philosophy there. Later he became Bishop of Clonfert and Kilmacduagh. He died at Whitworth, in Lancashire, and his body was taken to Dublin and buried in the chapel of Trinity College. In 1784 he wrote An Inquiry into the Principal Phenomena of Sounds and Musical Strings.

Young or Yonge, Nicholas.

English singer, who was among the very first to introduce madrigals to his country. He was born at Lewes, Sussex, and is supposed to be one of the so-called singing-men at St. Paul's Cathedral during the latter part of the Sixteenth Century. He seems to have been a person of wealth and importance and gave daily musical performances at his home which were very popular. Young published the first book of madrigals in England the title of which is as follows: "Musica Transalpina; Madrigales translated of foure, five and sixe parts, chosen out of divers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two stanz's of Ariosto, and brought to speak English with the rest. Published by N. Yonge, in favour of such as take pleasure in musick of voices. Imprinted at London by Thomas East the assigné of William Byrd, 1588." The collection contained fifty-seven admirable selections, the best Flemish and Italian composers being drawn upon. In 1597 Yonge published a second collection entitled Musica Transalpina. The Second Booke of Madrigalles, to five and six voices.

These were also drawn from the best Italian and French composers, among them Ferabosco, Marenzio, Palestrina, and Lassus.

Young, Thomas. 1809-1872.

English musician; born at Canterbury, received his musical education there and from 1831 to 1836 was the first alto singer at the cathedral. He then was made deputy and later vicar at Westminster Abbey and in 1848 first alto at the Temple, which position he held until his death. Young was a very popular singer, and was the last distinguished male alto. He sang with a number of societies, among them the Ancient and Sacred Harmonic Concerts, being associated with the latter for ten years. His first appearance was in 1837 in the Dettingen Te Deum, Mozart's Twelfth Mass and others. He took the parts of Hamor in Jephthah and Joab in Athalia, and also appeared at the revival of Purcell's Jubilate.

Yradier (ē-răd'-ĭ-ār), Sebastian.

Spanish musician of whose life nothing is known except that he died at Vittoria. He was quite a prolific composer of songs, his Ay Chiquita being very popular and was translated into a number of languages. Twenty-five of his songs with words by Paul Bernard and Tagliafico were published by Heugel in Paris.

Yriarte (ē-rĭ-ăr'-tē), Don Thomas de. 1750-1791.

Spanish dramatist; born at Orotava on the island of Teneriffe. He obtained his education in Madrid under the supervision of his uncle, Juan de Iriarte, a scholar who for forty years was head of the Royal Library. His dramatic work began when he was quite young with translating French plays for the Royal Theatre and in 1770 he published a comedy, Hacer que hacemos. In 1780 appeared his didactic poem, La Musica, in five books, which gives evidence of his deep knowledge of music, and gained for him a wide reputation. It is in irregular meter and treats of the elements of music, the various kinds of musical expression, the music of the theatre, of society, and of solitude. The work was translated into Italian by Antonio Garcia in 1789, into French by Grainville in 1800, and into English by John Belfour in 1811.

Ysaye (ē-sī-yŭ), Eugène. 1858-

With the death of Joachim, this Belgian musician becomes the greatest living violinist. He was born at Liège, where his father was a conductor and violinist, and he first studied under his father and at the conservatory of his native town, also receiving instruction from the famous Polish violinist, Wieniawski, in Brussels. Vieuxtemps, who heard him at a concert in Antwerp, persuaded the government of Belgium to give him a stipend which would enable him to pursue his studies in Paris. There he became the pupil of Massart, who had taught Wienawski. Ysaye was Franz Kneisel's predecessor as leader of Benjamin Bilse's famous orchestra in Berlin, which position he resigned in 1881 upon the completion of his studies at the Paris Conservatory and started upon a series of concert tours. During the latter part of Vieuxtemps' life, when he was in Algiers, he often longed to hear Ysaye play and when he died, Ysaye carried, in the funeral procession, his violin and bow on a black velvet cushion fringed with silver. In 1886 he was appointed professor and director of the violin department of the Brussels Conservatory and shortly afterwards organized the famous Ysaye Quartet. He was made Chevalier of the Legion of Honor in 1893 and is the possessor of many decorations and honors. In 1889 he made his first London tour, since which time he has been a frequent visitor there, of later years going annually. His first appearance in this country was with the Philharmonic Society of New York in 1894, when he captivated his audiences and was recognized as one of the greatest violinists who had visited this country in many years. His next tour of the United States was in 1898. The year following he gained new honors in Berlin when he played Bach's E major concerto as soloist of the tenth Nikisch Philharmonic concert. The audience went wild with enthusiasm and he was recalled fifteen times. Ysaye is almost as noted as a conductor, the last few years his orchestral concerts at Brussels being quite a feature in the city. He has proved himself to be a good manager as they have been successful financially as well as artistically. He has written six violin concertos, variations on a theme by Paganini, three mazurkas for violin and a Poème Élégiaque for violin with orchestra. Ysaye is a large and powerful man and though his playing shows strength it is characterized by exquisite delicacy. He has mastered phrasing and has a remarkably perfect technique, but above all he captures and fascinates his hearers with those choicest of gifts, musical feeling and temperament.

Yussupoff (yoos'-soo-pôf), Prince Nicolas. 1827-

Russian composer and violinist; born at St. Petersburg. He studied under Vieuxtemps, who spent some time in Russia. His compositions include a concerto symphonique and a program symphony with violin solo, acterized by exquisite delicacy. He also attained considerable reputation for his writings on music, among which are Luthomonographie historique et raisonnée which is a monograph upon the construction of the violin; and Histoire de la musique en Russie; première partie; Musique sacrée suivie d'un choix de morceaux de chants d'église.

Z

Zabalzay y Olaso (thä-băl'-thä ē ō-lä'-so), Don Damaso. 1833-1894.

Spanish composer, teacher and concert-pianist; born at Irurita, Navarra. He studied under Sagabeta, Vidaola, and Mariano Garcia. In 1858 he went to live in Madrid and later became professor of theory and declamation at the National Conservatory. His compositions for piano were extremely popular and he wrote a great many. He also composed sonatinas and studies which were used in the conservatories of music at Madrid, Barcelona, Paris and Milan. He died in Madrid.

Zacconi (tsäk-kō′-nē), Ludovico. 1540-

Musician and writer; born at Pesaro, Italy. The greater part of his life was spent at Venice, where he became an Augustinian monk and was appointed chapelmaster of the great church belonging to the order. In 1593 he went to Vienna upon the invitation of Archduke Charles to become leader of the Court Orchestra and two years later he went to Munich to hold a like position under the Duke of Bavaria. He returned to Vienna in 1619 to devote his time to theoretical works. The first part of his great work, Pratica di musica, was published in 1592 at Venice and reprinted in 1596 and the second part was published in 1622. It is upon this work that his fame rests and it is considered as one of the most valuable treatises on the subject of practical music in existence. It explains the treatment of Consonant and Dissonant Progressions, the complications of Mode, Time and Prolation, the laws of Cantus Fictus, besides giving a splendid description of the instruments of his day.

Zacharia (tsäk-ä-rē′-ä), Eduard. 1828-

Born at Holzappeler-Hütte, Nassau, where he received his education, studying theology and particularly music, physics and acoustics. He is the inventor of the Kunstpedal for piano, a set of four pedals lifting the dampers from eight divisions of the strings, and for many years he demonstrated this contrivance in the principal cities of Germany. During the last years of his life he has been a pastor at Maxsayn, in the Unterwesterwald district.

Zachau (tsäkh′-ow), Friedrich Wilhelm. 1663-1721.

Organist and composer, whose chief fame lies in the fact of his being the first instructor of Handel and much beloved by him. Born in Leipsic, where his father was town musician, he obtained there his first instruction in music from his father, becoming a skilled performer on the organ and other instruments. At an early age he removed with his father to Eilenburg, where he continued his studies. In 1684 he was made organist of the Church of the Virgin Mary at Halle, in Saxony, which position he held until his death. Halle was the birthplace of Handel and it was while

Zachau was there that he taught him. Many of Zachau's compositions are in the Berlin Library and consist mostly of church cantatas in manuscript and piano-pieces. His organ-pieces, figurate chorals and others were published in Breitkopf and Härtel's Sammlung von Präludien, Fugen, etc., and in other collections.

Zajic (zä′-yēch), Florian. 1853-

Born at Unhoscht, Bohemia, in the poorest of circumstances, this talented violinist finally gained a place at the head of his profession. A Mason became interested in him and sent him to the Prague Conservatory, where he remained for eight years, studying under Moritz Mildner and Bennewitz. His first appointment was that of concertmaster at the Augsburg Theatre, but he soon left to become leader of the orchestra at the Royal Theatre of Mannheim, upon the invitation of Vincenz Lachner. At the same time he taught music and was solo violinist in the subscription concerts. Working with great diligence he achieved a brilliant success in Strasburg and became principal professor of the violin at the Conservatory, succeeding Lotto. During vacations Zajic made concert tours through Germany, scoring many successes and conquered the opposition to German artists in Paris by his playing at one of the Pasdeloup concerts. In 1889 he became concertmaster in Hamburg and two years later succeeded Sauret as violin-teacher at the Stern Conservatory, Berlin, where he has since lived. He established a string quartet there which acquired great popularity.

Zanardini (tsä-när-dē′-nē), Angelo. 1820-1893.

Italian librettist; born in Venice and died in Milan. He produced the words and music of the opera Amleto in 1854. He translated many foreign librettos, among which were Wagner's, and wrote the librettos for Ponchielli's Il Figliuol Prodigo, Massenet's Hérodiade, Mancinelli's Isora di Provenza, Catalani's Dejanice, Domeniceti's Il Lago delle Fate.

Zang (tsäng), Johann Heinrich. 1733-1811.

Pianist and organist; born at Zella St. Blasii, near Gotha. He studied

for two years under J. S. Bach at Leipsic and the latter part of his life was spent as cantor at Mainstockheim, where he died. He left a quanity of church cantatas, piano sonatas, and organ trios in manuscript. Among his published works are Singende Muse am Main, and a Kunst-und Handwerksbuch, the title of the second part of the latter being Der vollkommene Orgelmacher, oder Lehre von der Orgel und Windprobe.

Zani da Ferranti (dsä-nē dä fĕr-rän-tē), Marco Aurelio. 1800-1878.

Born in Bologna. His first musical study was on the violin but he exchanged it for the guitar, becoming a virtuoso upon it, producing much more of a singing tone with it than had ever been heard before. In 1820 he was playing in Paris, but the next year he went to St. Petersburg, where for three years he held the position of a private secretary. From 1824 to 1827 he was giving concerts in Hamburg, Paris, Brussels, London and elsewhere; then settled in Brussels, where he gave lessons on the guitar. He was appointed professor of Italian at the Brussels Conservatory in 1846. He returned to Italy in 1855 and died at Pisa.

Zarte (thä-rä-tē), Eleodoro Ortiz de. 1865-

Composer; born at Valparaiso, Chile, where he studied in the Collegio di San Luis, winning, in 1885, a first prize offered by the government. Going to Italy he studied in the Milan Conservatory under Saladino, in 1886 winning a prize for his opera Giovanna la pazza. He graduated in 1888, thereafter spending some time traveling and studying in Italy. Returning to Chile, he achieved a great success in 1895 with his opera La fioraia de Lugano, at Santiago. This production was the first Chilean opera.

Zaremba (tsä-rām'-bä), Nicolai Ivanovitch de. 1824-1879.

Born and died at St. Petersburg. He studied under Marx and upon the foundation of the St. Petersburg Conservatory in 1862 became a teacher there and from 1867 to 1871 was director of the institution, having succeeded Anton Rubinstein. He became very eminent as a theorist and teacher.

Zarembski (tsä-rĕmp'-shkī), Jules de. 1854-1885.

Pianist; born at Shitomir, Russian Poland, where he also died. He studied under Dachs at Vienna and Liszt at Weimar. In 1878 he played the Piano Mangrot at the Paris Exhibition and the next year succeeded Louis Brassin as professor of piano at the Brussels Conservatory. He has composed concert-studies, a ballade, a sérénade burlesque, a berceuse; a collection of six pieces, entitled A travers Pologne, a Sérénade espagnole; and Étrennes, also a collection of six pieces.

Zarlino (dsär-lē'-nō), Gioseffo. 1517-1590.

Eminent theorist; born at Chioggia, Venetia. While a boy he studied for the church, entering the Franciscan order of monks at twenty years of age and being ordained deacon four years later. In 1541 he went to Venice, where he studied under Adrian Willaert, at that time choirmaster at St. Mark's. Willaert, upon his death, was succeeded by Cipriano di Rore, who left for Parma in 1565, and Zarlino was appointed to the positon which he held during the remainder of his life. He was a deeply learned man, being proficient as a theologian and having intimate knowledge of Hebrew and Greek, philosophy, mathematics, astronomy and chemistry. His duties were not entirely connected with the Cathedral. He was required to contribute through his talent to the brilliant festivals of the Republic. Thus he came to compose music for Venice's greatest victory, the battle of Lepanto; again when Henri III. passed through on his return to France from Poland; and also in 1577 music to a dramatic piece, Orfeo, and a mass, when the Church of S. Maria della Salute was founded. In 1582 he was elected a canon of Chioggia, and upon the death of Marco de Medici, Bishop of Chioggia, the next year, he was chosen to fill his place. But the Doge, Niccolo da Ponte, and the Senate, opposed his leaving and he consented to retain his position at St. Mark's. Very few of Zarlino's works remain, about twenty-one being extant. Among them are a mass for four voices and a volume of modulations for six voices. His fame rests on the treatises Institutioni armoni-

che, Dimonstrationi armoniche, and Sopplimenti musicali. As a musical theorist he ranked among the best and was considerable in advance of his time.

Zarzychi (zär-zēk'-ē), Alexander. 1834-1895.

Pianist and composer; born at Lemberg Austrian Poland, where he first studied music. From 1856 to 1861 he studied under Reber at Paris, following which he made concert tours through Poland, Austria and Germany. In 1870 he became conductor of the Musical Society of Warsaw and in 1879 succeeded de Kontski as director of the Conservatory there, holding this position until his death. Among his compositions are a Grande Polonaise with orchestra, two nocturnes, a piano concerto, a Grand Valse, Mazurkas, a Serenade and Valse-Impromptu, a Suite polonaise with orchestra and piano-pieces.

Zavertal (tsä-vĕr-täl), Josef Rudolf. 1819-

Horn-player; born at Polep, near Leitmeritz, Bohemia. He studied at the Prague Conservatory. He entered the Austrian army, and from 1840 to 1850 he was bandmaster successively of two regiments and then until 1864 of the Imperial Marines, when for a short time he was director of military music to Maximilian, Emperor of Mexico. Leaving Austria for England he became bandmaster of the Fourth British King's Own Regiment, in 1868, and of the Royal Engineers in 1871. His works consist of a Servian opera, Pastyrka; much military music, marches and dances, and songs and choruses.

Zarvertal, Ladislaus Joseph Philip Paul. 1849-

Son of Wenceslas Hugo Zavertal; born in Milan. His parents gave him his first musical instruction and his first appearance was at Milan in 1864. In 1868 his first opera was produced at Treviso and the next year he became conductor and composer to the Milan Theatre. In 1871 he took up his residence in Glasgow, where he spent ten years in teaching and conducting. He was appointed bandmaster of the Royal Artillery, Woolwich, in 1882. Among other orders he is a Cavaliere of the Order of the

Crown of Italy. He has composed the operas A Night in Florence, Mirra, Love's Magic; symphonies, considerable chamber-music, songs, dance-music etc.

Zavertal, Wenceslas Hugo.

Brother of Josef Rudolf Zavertal; born at Polep in 1821. A clarinettist, he became a bandmaster of several Austrian regiments and saw much service during the Franco-Italian War. He left the service in 1866 and in 1874 went to England. He settled in Helensburgh, near Glasgow, where he has devoted his time to teaching and composition. The date of his death is not known.

Zaytz (dsä'-ēts), Giovanni von. 1834-

Composer; born at Fiume, Hungary, where his father, a native of Prague, was bandmaster of a regiment. He spent the years 1850 to 1856 at the Milan Conservatory, where he studied under Lauro Rossi. At the end of that time he became music-director of La Scala Theatre, Milan. After a short time spent at Fiume he went to Vienna in 1862. In 1870 he became chapelmaster of the theatre and teacher of singing in the Conservatory at Agram, Croatia. Zaytz has written much for the stage, no less than twenty works, and his Nicola Lubic Zrinjski, written in 1876, was the first Croatian opera. Besides his operettas he has composed masses, songs, choral and instrumental pieces.

Zech (tsĕk), Frederick, jr. 1858-

American pianist and composer; born in Philadelphia. His boyhood was spent in San Francisco, and in 1877 he went to Berlin, where he studied piano under Theodor Kullak and musical composition under Franz Neumann and Professor Breslauer. He taught piano in Kullak's Conservatory of Music from 1878 to 1880. Returning to America he took up his residence in San Francisco. He has become prominent as a teacher, pianist and conductor of orchestral and choral societies. Among his compositions are two symphonies; concert-overture for orchestra, two concerts for piano and orchestra, trio for piano, violin and violoncello, etc.

*** Zeckwer (tsĕk'-vär), Richard. 1850-**

Eminent theorist and pianist; born in Stendal, Prussia. He studied at

the Leipsic Conservatory under Hauptmann, Richter, Reinecke and Papperitz for theory and composition and under Moscheles and Papperitz for piano and organ. He graduated in 1869, at which time he came to America and settled in Philadelphia, teaching in the newly established Musical Academy there from 1870 to 1876, when he became its director, a position he still holds. From 1871 to 1878 he was organist of St. Vincent de Paul's, Germantown, and from 1878 to 1880 of Philadelphia Cathedral. He has gained a wide reputation as a lecturer on acoustics, having given lectures before musical societies at Franklin Institute; also at the Philadelphia Academy of Natural Sciences. He invented the Zeckwer metronome and a machine to measure the muscular strength of the fingers. He also originated the operation for liberating the ring finger for the perfection of technique. Among his compositions are songs and piano-pieces, and two overtures, one for orchestra and the other a festival overture to Bride of Messina.

***Zeisler (tsīs -lĕr), Fanny Bloomfield- 1866-**

Born in Austria, but was brought to America by her parents when less than two years old. Her parents settled in Chicago, where she still lives. Her musical talent began to develop very early. She first studied with Bernard Ziehn of Chicago, and then with Carl Wolfsohn. She went to Europe in 1878, where she studied in Vienna for five years with Leschetiszky. In Vienna she played several times, receiving the highest praise from the critics there. In 1883 she returned to America and for ten years appeared most successfully throughout the United States as a concert pianist. In 1893 she made a concert tour through Germany and Austria which was so successful that it was continued through 1894 and 1895 all over Europe. In 1898 Mrs. Zeisler went to London, where she gave a series of recitals and appeared with the great English orchestras. While in London she was invited to be the piano soloist for the Lower Rhine Music Festival at Cologne in 1898. Here she played before an audience composed of the most celebrated musicians of Europe, winning a great triumph and being declared

one of the greatest pianists of the world. Mrs. Zeisler's style of playing combines great individuality and intensity with a wonderful delicacy and beauty of touch. She has had the greatest success in the compositions of modern musicians. She was for several years the head of the piano department of the Bush Temple of Music Conservatory of Chicago.

Zeldenrust (tsĕl'-dĕn-roost), Eduard. 1865-

Dutch pianist who has studied and played all over Europe. His first American tour was made when he was thirty-six years old, he having already gained an enviable reputation in Europe.

Zelenka (zĕ-lĕn'-kä), Jan Dismas. 1681-1745.

Born at Lannowicz, Bohemia. At the age of twenty-nine he was appointed as doublebass player in the Royal Polish band at Dresden. He was one of the suite accompanying the Crown Prince on his visit to Vienna in 1716 and 1717 and to Venice in 1718 and 1719. He became second conductor under Heinichen, in Dresden, and upon his death, sole conductor and in 1735 was made church composer. Zelenka's works are mostly for the church, no less than twenty masses, besides three requiems, two Te Deums, hymns, and psalms. He also composed three oratorios, Die eherne Schlange, Jesus auf Golgotha, and I penitenti al sepolcro; a Latin melodrama, cantatas and arias.

Zelenski (zhĕ-lĕn'-shkī), Ladislas. 1837-

Born on the family estate, Gradkowice, Galicia. He studied under Mirecki at Cracow, Krejci at Prague and Damcke at Paris. For many years he was professor of composition at Warsaw Conservatory. His works include a symphony for orchestra, two cantatas with orchestra, a mass with organ, string quartet, trio for piano, violin and violincello and other music both for piano and strings.

Zellner (tsĕl'-nĕr), Julius. 1832-1900.

Composer; born in Vienna. First a technologist, then a merchant, he finally in 1851, seriously devoted himself to music. He took up composition and teaching, becoming well

known in both capacities. Among his compositions are two symphonies, music to Die schöne Melusine; work for solos, chorus and orchestra, entitled Im Hochgebirge; chamber-music, part-songs and a number of piano-pieces.

Zellner, Leopold Alexander. 1823-1894.

Excellent harmonium player; born at Agram, where his father was cathedral organist and from whom he received his musical instruction. While only a child he could perform on the cello, organ and oboe, composed fairly good compositions and at fifteen was made organist of the Katharimenkirche and kettledrum player at the town theatre. After serving in the army he settled in Vienna as a teacher, also editing a musical paper of his own, the Blätter für Musik. He gave "historical concerts" from 1859 to 1866, which were very popular. In 1868 he succeeded Sechter as professor of harmony at the Conservatory and as general secretary of the Gesellschaft der Musikfreunde. He soon resigned to devote his whole time to the latter position. He died in Vienna. His compositions include a method for harmonium, piano-pieces, violoncello and harmonium music and choral works. He made improvements in certain details of the mechanism of the harmonium.

Zelter (tsĕl'-tĕr), Carl Friedrich. 1758-1832.

Born in Berlin, and apprenticed to his father, who was a mason. Through very fond of music he carried out his father's wishes in applying himself diligently to his studies at the Gymnasium. He received some instruction from the organist there and later studied under Kirnberger and Fasch. When he became a master mason in 1783 he gave up the trade for the sake of his music. He composed a funeral cantata on the death of Frederick the Great, which was performed in the Garrison Church three years later. He became violinist in Rellstab's amateur concerts, later acting as leader, and in 1791 was made accompanist for the Berlin Singakademie, his former teacher, Fasch, being conductor. He frequently acted as deputy for Fasch, on whose death in 1800, he became director, which position he held until his death. He was

appointed associate of the Akademie in 1806 and professor in 1809. In 1807 he undertook the conductorship of a school for orchestral practise. The next year there was a gathering in honor of Otto Grell, a singer who was leaving for Vienna and from this meeting grew the first Liedertafel, a society made up of musicians and poets and founded by Zelter. It instituted a new era of male choral singing and has been imitated many times. He also founded, in 1819, the Royal Institute for Church-music, of which he remained director until his death. One of the most beautiful things in Zelter's life was his friendship with the poet Goethe, who was attracted to the musician by some melodies which he had composed to Goethe's lyrics. Zelter was an enthusiastic worshiper of Bach and his influence on music is of national importance because of his songs and male choruses. Among his pupils was Felix Mendelssohn, in whose ability he had unbounded faith. Besides the cantata mentioned he composed an oratorio, The Ascension; a requiem; a Te Deum; choruses; songs and part-songs, and many piano compositions. He also wrote a biography of Karl Friedrich Christian Fasch; and Briefwechsel zwischen Goethe und Zelter, in six volumes.

Zenger (tsĕn'-ĕr), Max. 1837-

Dramatic composer; born in Munich, where his father was a professor of law. He studied music under Stark of Munich and in the Leipsic Conservatory. In 1860 he was appointed chapelmaster at Ratisbon, in 1868 a similar position at Regensburg and the year following he was made musical director of the Royal Opera in Munich, and in 1872 Court chapelmaster at Carlsruhe. His health failing, he returned to Munich where he lived quietly until 1878, from which year until 1885 he was conductor of the Oratorio Society. He was also conductor of the singing society of the Academy and choirmaster of the Royal School of Music. The degree of Doctor of Philosophy hon. causa was conferred upon him in 1897 by the University of Munich. He has composed several operas, Die Foscari, Ruy Blas, Wieland der Schmied; oratorio, Kain; secular cantata for mixed chorus and orchestra, Die Heinzelmännchen; the can-

tata Eros and Psyche; two ballets (for King Ludwig II.); two Gretchen scenes from Goethe's Faust; symphony in D; an overture; piano trio; choruses, piano-music and songs.

Zenner, Carl Traugott. 1775-1841.

Pianist and composer; born in Dresden. He studied under Türk at Halle and Clementi at St. Petersburg. He gave concerts and taught in Paris, Vienna, St. Petersburg and Dresden. He died while on a visit in Paris and bequeathed forty thousand francs to his native town. His works were at one time very popular and include two piano concertos, a quartet for strings, variations on a Russian theme for piano, violin and cello, besides variations, polonaises and fantasias for piano solo.

Zerr (tsĕr), Anna. 1822-1881.

Well-known dramatic singer; born at Baden-Baden. She received her musical education from Bordogni and first won success at Carlsruhe during the years 1839 to 1846. She then went to Vienna, where she sang until 1851, being at that time dismissed because she consented to sing at a concert given for the benefit of the Hungarian emigrants in London. After spending several years in both England and America, she retired from the stage in 1857. She had been married at Vienna, but was divorced in 1874. She died on her estate at Winterbach, near Oberkirch.

Zerrahn (tsĕr'-rän), Carl. 1826-

A German-American musician and conductor, who was born at Malchow, Mecklenburg-Schwerin. His initial musical instruction was gained in Rostock, under Friedrich Weber, and later he continued in Hanover and Berlin. During the German Revolution of 1848 a number of musicians including Zerrahn, were expatriated and they came to New York. They organized themselves into an orchestra, which they called the Germania Musical Society, of which Zerrahn was first flute-player and eventually director. For five seasons this society gave concerts in Boston and made tours to New York and other cities, giving Americans their first great orchestral works. The organization dissolved in 1854, when Zerrahn became conductor of the Handel and Haydn Society. He gave many

orchestral concerts in Boston and through him the people of that city led all others in orchestral taste at that time. He was to New England what Thomas was to New York and the West. In 1865 the Harvard Symphony concerts were established with Zerrahn as leader, which position he held until their discontinuance in 1882. He was leader of the Worcester Festivals and conducted the Salem Oratorio Society, also the great triennial festivals of the Handel and Haydn and the still greater Peace Jubilee in Boston. At the second Jubilee he led the chorus of 20,000 voices and he conducted at similar festivals in other cities as far west as San Francisco. For a number of years he was a professor of singing, harmony and instrumentation at the New England Conservatory. Upon the completion of his fortieth year of work with the Handel and Haydn Society he was given a benefit. He edited The Index, The Apograph, The Atlas and Carl Zerrahn's Selections, books for musical organizations. He returned to his home at Malchow and has died since 1902.

Zeugheer (tsoikh'-hār), Jakob. 1805-1865.

Violinist; born at Zurich, where he first studied violin under Wassermann. In 1818 he went to Munich to study violin under Ferdinand Fränzl and composition and musical science under Gratz. In 1824 he established the quartet entitled Gebrüder-Hermann (the Hermann Brothers) and they traveled through western Europe until 1830. This quartet was one of the first of its kind. Zeugheer settled in Liverpool, where he resided until his death. In 1831 he was made director of the Gentlemen's concerts at Manchester, and in 1843 director of the Liverpool Philharmonic Society. Possibly his greatest work was done as teacher, for though not a pianist, he thoroughly understood the art of training the hand. He wrote two symphonies, two overtures, a cantata, a violin concerto, two sets of waltzes, a vocal duet, songs, and glees.

Ziani (dsē-ä'-nē), Pietro Andrea. About 1630-1711.

Composer and organist; born in Venice. He held the position of second organist at San Marco, and

later entered the service of Eleanor, wife of Leopold the First, of Austria, where he remained until his death in 1711. His compositions include operas; masses; psalms and oratorios. His nephew, Marco Antonio Ziani, entered the Court service at Vienna a few years before the death of his uncle, and in 1712 became chapelmaster. He was also known as a composer of various operas, serenades and oratorios. He was born in Venice in 1653, and died in Vienna in 1715.

Zichy (tsē'-shē), Count Geza. 1849-

A distinguished Hungarian pianist, composer and poet. He was born in Sztara in 1849. When a youth he lost his right arm, but pursued his musical studies under Mayrberger, Volkmann and later under Liszt, and became known as a one-handed piano virtuoso. He appeared in concerts in Vienna, Budapest and Paris. Count Zichy held the position as president of the Hungarian National Academy of Music, and in 1892 became intendant of the Royal Opera House and National Theatre of Budapest. His compositions include studies for the left hand alone, and the operas Alar and Meister Roland, songs and choral works. He is also known as the writer of Hungarian lyric poems, epics and dramas.

***Ziegfeld (tzēg-fēlt), Dr. Florenz. 1841-**

Founder and president of the Chicago Musical College; has rendered great service to the music life of Chicago. Dr. Ziegfeld was born at Jever, Oldenburg, Germany, began the study of music at an early age, was pupil and also personal friend of Moscheles, Plaidy, Papperitz, Wenzel, Richter and David. In 1858 he made a visit to America, following four years of study at the Leipsic Conservatory. He returned to settle in this country, selecting Chicago as place of residence. In 1867 he started the Chicago Academy of Music; for thirty-five years was actively engaged in teaching, giving up this work to devote his time to his executive duties as head of the Chicago Musical College. This institution, which had its beginning in the Academy of Music, is now the largest musical institution in the world, its influence is far-reaching, its growth has contributed to the growth of Chicago as musical center. Dr. Ziegfeld visits Europe every year, keeps up close association with musical affairs abroad, where the service rendered by his devotion to his art has received distinguished recognition. Mention should be made of the bestowal upon him by France of the Cross of the Legion of Honor.

Ziehn (tzēn), Bernhard. 1845-

Distinguished theorist; born in January, 1845, at Erfurt, Thuringia. He was not especially educated in music when a boy, but passed through the common and normal schools, and then became a schoolteacher, teaching for three years at Mühlhausen, and coming to America in 1868, where for three years he taught in Chicago, and then turned his entire attention to music, specializing along theoretical lines. His first published works, Hamburg, 1881, were a System of Exercises for the piano, and A New Method for the Instruction of Beginners, emphasizing the naturally opposite position of the hands in playing, and the necessity of technical training for their symmetrical development. The exercises given in this latter work are largely in contrary motion, in accordance with this principle. A still more important work, Harmonie und Modulationslehre, was published in Berlin, 1888. It is to a great extent inductive, as it illustrates each step by examples from the works of the best composers, quoting from a wide range of nearly one hundred, from the old classicists to the ultra-moderns. His latest work is the Manual of Harmony, published in Milwaukee, 1907. He has contributed articles to various Berlin musical periodicals, including the Allgemeine Musikzeitung, Die Musik, and others, and stands high as an authority on branches of musical history. His opinion of the genuineness of a certain work ascribed to Bach was accepted over that of Spitta by celebrated German scholars. He made a special study of the correct execution of the old embellishments found in classical works; and attracted commendation from the Department of Agriculture at Washington for his important botanical article on poison ivy in the parks and suburbs of Chicago, where he resides. His original ideas in re-

gard to symmetrical inversion of chords in his works on harmony have attracted the attention of the most advanced musicians, but so far have been little used by composers.

Zimmer (tsĭm'-mĕr), Friedrich August. 1826-1899.

Teacher at Gardelegen College in 1854, and Royal music-director at Osterburg, in the Altmark, in 1859. He is best known for his publications, among them the treatise on elementary music and an Evangelical Choral book, which was used in several colleges. Zimmer was born in Herrengosserstädt, Thuringia, and died at Zellendorf, near Berlin. He was a pupil of Hentschel's at Weissenfels.

Zimmermann (tsĭm'-mĕr-män), Agnes. 1847-

One of the foremost women composers in England today. She was born in Cologne. When a child she was taken to London and at nine she entered the Royal Academy of Music, where she studied piano under Pauer and Potter and composition under Steggall and George Macfarren. She won the silver medal of the Academy two years in succession and twice won the King's Scholarship. In 1863 she made her debut at Crystal Palace and the following year had her first appearance with the Gewandhaus Orchestra in Leipsic. She has frequently appeared in the Monday and Saturday Popular and Philharmonic concerts of London, with the Liverpool Philharmonic in Manchester and the chief provincial concerts and in the principal cities of Germany. She has always devoted herself to the classical school in her playing and gave, for the first and only time in England, Beethoven's transcription of his violin concerto for the piano. Her compositions also follow the classical form and style and include a piano trio, three violin sonatas, a suite and sonatas for piano, piano solos and songs, part-songs, and duets. Most praiseworthy is her editing of the piano works of Schumann and the sonatas of Beethoven and Mozart.

Zimmerman, Pierre Joseph Guillaume 1785-1853.

Distinguished teacher of piano, and a composer of ability. Born in Paris, the son of a piano manufacturer. He entered the Paris Conservatory when thirteen, the next year won a prize for his piano-playing, and two years later, having studied harmony under Catel, won that prize also. Others of his instructors were Boieldieu, Rey and Cherubini. For thirty-two years he was a professor of piano-playing at the Conservatory. Among his pupils were Alkan, Déjazet, Lacombe, A. Thomas and others equally well known. He was offered another professorship, that of counterpoint and fugue but declined it. In 1848 he retired with the honorary office of inspector of piano classes. He was also made Chevalier of the Legion of Honor. Zimmerman died in Paris, five years after his retirement from active life. His compositions consist of piano-music, a variety of romances, and a comic opera which met with some success. He also published a Piano Encyclopedia which is by far his most important work. It is a complete method of piano instruction with a treatise on harmony and counterpoint.

Zingarelli (tsĭn-gä-rĕl'-lē), Nicola Antonio. 1752-1837.

Composer; born in Naples, April, 1752. At the Loreto Conservatory of Naples he began his study of music and later studied under Speranza. His first composition, an opera, was given at the Conservatory when he was but sixteen years old, and a second, Montezuma, was produced three years later. After leaving the Conservatory he entered the service of a private family as a teacher of music, but his opera Alsinda, which appeared in Milan in 1785, met with such success as to warrant his giving his time entirely to composition. He received many commissions, and in 1811 had produced twenty-seven more operas. He was at that time holding the office of cathedral-master of St. Peter's at Rome, an honor conferred after he had acceptably filled a like position at Milan, and produced a great number of sacred works. He refused, in 1811, to conduct a Te Deum to celebrate the birth of the King of Rome, Napoleon's son, was arrested and taken to Paris. Napoleon freed him, paid him for his journey, commissioned him to write a mass for the Imperial Chapel and allowed him to return to Italy. As Fioravanti had been appointed to fill the position he had

held at St. Peter's, he went to Naples where, in 1813, he became director of the Royal College of Music and later succeeded Paisiello at the Cathedral. While he was very conservative as a teacher and failed to keep pace with more ambitious musicians, he had excellent success and numbered among his pupils Bellini, Morlacchi, Carlo Conti and Lauro Rossi. His operas were very popular and were interpreted by the best Italian opera singers of his time. He was a prolific composer and aside from the many operas he wrote a great number of masses, and smaller sacred pieces, several oratorios, organ sonatas, and a string quartet. Zingarelli died at Torre del Greco, May 5, 1837.

Zinkeisen (tsĭnk-ī-zĕn), Konrad Ludwig Dietrich. 1779-1838.

Violinist, music-director and composer; born in Hanover in 1779. He received his musical education from his father, and Rode at Wolfenbüttel. He was an oboist in the military band at Lüneburg; concertmaster at the Academy at Göttingen, and later chamber musician in the Brunswick Court Orchestra. His compositions are varied and numerous; including concertos for oboe, clarinet, bassethorn and for the bassoon; variations for horns and orchestra, for violin and flute: military music, and part-songs for mixed and male chorus.

Zoeller (tsĕl-lĕr), Carli. 1849-1889.

Distinguished composer; born in Berlin; became a pupil of the Royal Academy of Berlin, studying violin under H. Ries, harmony with Gärich and counterpoint with Grell. He toured Germany with opera companies and then settled in London, where in 1879 he became bandmaster of the Seventh Queen's Own Hussars. His compositions, among them The Missing Heir, a comic operetta; four overtures and other orchestral pieces; a string quartet; church-music, songs, a dramatic concerto for violin; The Rhine King's Daughter, a scene for soprano and orchestra, brought him recognition. In 1884 he was elected a member of the Royal Academy of St. Cecilia of Rome; honorary member of the Royal Institute of Florence in 1885; Fellow in the London Society of Sciences and Arts in 1886. Zoeller died in London in August, 1889.

Zöllner (tsĕl'-nĕr), Heinrich. 1854-

Son of Karl Friedrich Zöllner; born in Leipsic. First studying law, he took up music and entered the Leipsic Conservatory in 1875, remaining there two years. His instructors there were Reinecke, Jadassohn, Richter and Wenzel. In 1878 he became musical director of the University of Dorpat. In 1885 he went to Cologne, where he conducted the Male Choral Society and was appointed a teacher in the Conservatory there. With a male chorus he toured the principal cities of Italy in 1889 and the next year came to New York, where he conducted the Deutscher Liederkranz. Eight years later he was appointed successor to Kretzschmar as musical director of Leipsic University and conductor of the Paulinerchor, the Male Choral Union of the University. Zöllner's songs and male part-songs are excellent. He composed a choral work Hunnenschlacht, a symphony for orchestra; König Sigurd Ring's Brautfahrt for male chorus and orchestra; Heldemequiem for soprano solo, male chorus and orchestra; the cantata Die neue Welt; the operas Frithjof, Faust (after Goethe) Bei Sedan, Der Überfall, the musical comedy Das hölzerne Schwert.

Zöllner, Karl Friedrich. 1800-1860.

Composer; born at Mittlehausen, Thuringia; son of Karl Heinrich Zöllner, the organist. He studied under Schicht at St. Thomas' School of Leipsic, and in 1820 became instructor of singing and then aided in establishing and directing a musical institute in Leipsic. In 1833 he founded the first Zöllnerverein, which was the forerunner of other independent societies for the development of male choral singing. In 1859 he held a musical festival in Leipsic, for which twenty of these societies were united, and after Zöllner's death they were permanently combined under the name of Zöllner-bund. His compositions comprise songs, part-songs for male chorus, songs for mixed chorus, motets and songs with piano accompaniment.

Zopff (tsôpf), Hermann. 1826-1883.

Editor and publisher; born in Glogau. Not until 1850, after he had taken the degree of Doctor of Philosophy and studied agriculture, did

he begin serious study of music. He then entered the Stern Conservatory of Berlin. He was the founder of an Opera Academy; an orchestral society; a society for the development of the drama and other like institutions. In 1864 he assisted Brendel in editing the Neue Zeitschrift für Musik and in time became chief editor. He was an active member of the committee of the Allgemeiner Deutscher Musikverein and for his services received the title of professor. Zopff published a work on the theory of the opera; a book of instructions in singing and several large choral works. He composed a number of operas which were never produced. He died in Leipsic.

Zschiesche (tshē'-shē), August. 1800-1876.

Born in Berlin in 1800; when nine years old he sang soprano roles in the Berlin Theatre Chorus; later as tenor and finally developed an excellent bass voice. He sang small parts in Pesth and then at Temeswar; in 1826 he was again in Berlin at the Königstadt Theatre and then at the Court Opera and at the Singakademie as basso serioso; in 1861 he retired on a pension and died in Berlin.

Zumpe (tsoom'-pĕ), Hermann. 1850-

Dramatic composer; born at Taubenheim, Upper Lusatia. He studied at the Teachers' College in Bautzen after which he taught a year at Weigsdorf. Going to Leipsic he obtained a position at the third town school. While there he played the triangle in the orchestra of the town theatre and studied under Carl Albert Tottmann. He spent the years 1873 to 1876 with Wagner at Bayreuth, aiding in the preparation of the Nibelungen scores. He afterwards became conductor at Salzburg, Würzburg, Magdeburg, Frankfort, and from 1884 to 1886 at Hamburg. He spent the years until 1891 teaching, preparing opera singers and composing, and then was appointed Court chapelmaster at Stuttgart. Two years later he succeeded Faiszt as conductor of the Verein für klassische Kirchenmusik, and in 1895 he went to Munich as Court chapelmaster. Later he went to Schwerin and in 1901 to Meiningen. Among his compositions are the operas Anahra and Die Verwünschene Prinzessinn, the

operettas Farinelli, Karin and Polnische Wirthschaft, an overture to Wallenstein's Tod, and many songs.

Zumsteeg (tsoom-shtākh), Emilie. 1796-

Daughter of the well-known composer, Johann Rudolf Zumsteeg. She was born in Stuttgart in 1796 and very early showed she had inherited her father's musical taste. When she was six years old her father died and her mother in order to care for herself and family conducted a music store. Emilie here met many musicians. After a short period of study she attracted notice by her piano-playing and singing, and her remarkable power of sight-reading. She became a successful piano teacher, and among her compositions her songs have made her best known. She also wrote a number of piano-pieces, polonaises and an overture to the play Die Geister Insel.

Zumsteeg, Johann Rudolf. 1760-1802.

Pupil of the Carl's School, near Stuttgart, where he became a friend of Schiller; he was studying to be a sculptor, but through the influence and guidance of Poli he became a cultivated and skilled musician, first a cello player and later a composer. In 1792 he succeeded Poli as Court chapelmaster, but he is best remembered as a pioneer composer of German ballads, among them Schiller's Maria Stuart; Bürger's Lenore and Goethe's Colma and Ritter Toggenburg. He wrote a number of operas which were produced in Stuttgart; cello sonatas; cello concertos, church cantatas and choruses to Schiller's Raüber. He died in Stuttgart.

Zur Mühlen (tsoor mü'-lĕn), Raimund von. 1854-

Tenor concert singer; best known as a singer of German songs. He was born in Livonia, attended the high school in Berlin, was a pupil of Stockhausen at Frankfort and later studied with Bussine at Paris. He visited London many times and won much applause as a tasteful salon singer.

Zur Nieden (tsoor nē'-dĕn), Albrecht. 1819-1872.

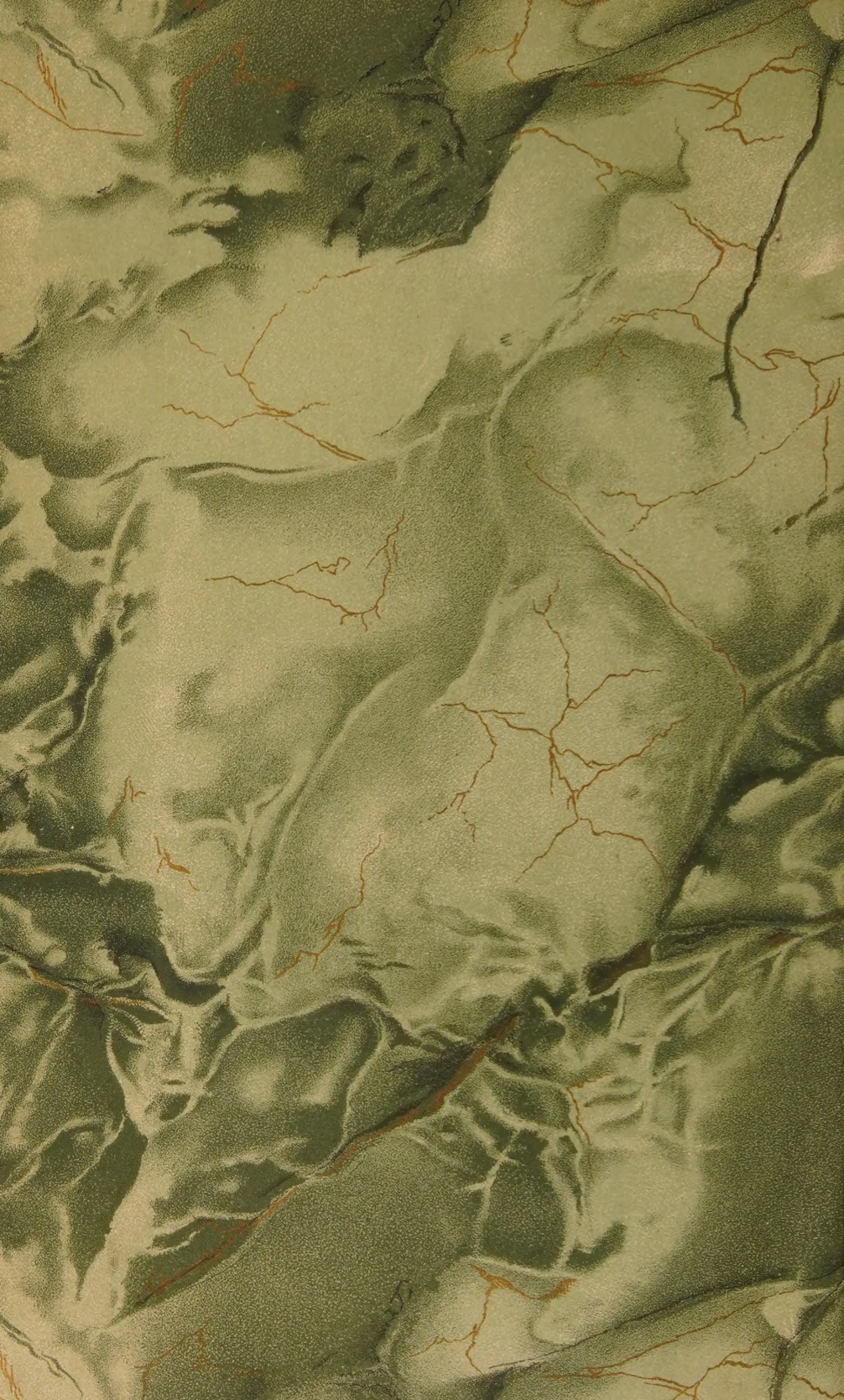
Born in Emerich-on-Rhine in 1819; became a theological student at Bonn but later turned to the study of

music. After a course with Schneider at Dessau he became a teacher, a conductor of choral works and a successful composer. He died in Duisburg in 1872. His compositions include a German March; The Blind King, for solo, chorus and orchestra; piano music for four hands, and a number of songs.

Zvonař (tsvō'-närzh), Joseph Leopold. 1824-1865.

The first Bohemian to publish in his native language a treatise on harmony. For this and the service he rendered in the investigations connected with the history of church-music in Bohemia he is best remembered. He was born at Kublov, was a student of the Prague Organ School, afterwards taught in and

finally became director of the same institution. He also served as director of the Sophien Academy, as teacher in a high school for young women and as chorusmaster of Trinity Church. Zvonař composed an opera and a number of vocal works.

Zwintscher (tsvĭnt'-shĕr), Bruno. 1838-

Zwintscher was born at Ziegenhain, Saxony. He studied with Julius Otto at Dresden, then in 1856 entered the Leipsic Conservatory, where he studied under such eminent musicians as Plaidy, Moscheles, Richter, Hauptmann and Rietz. In 1875 he was appointed teacher of technical studies in the same Conservatory. He has published in English a continuation of Plaidy's Technical Studies.